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N. G. Flügel



A MANUAL
OF
PHONOGRAPHY;

OR,
WRITING BY SOUND:

A NATURAL METHOD OF WRITING BY SIGNS THAT REPRESENT
THE SOUNDS OF LANGUAGE,

AND ADAPTED TO THE ENGLISH LANGUAGE AS A COMPLETE SYSTEM OF

PHONETIC SHORT HAND.

BY ISAAC PITMAN.

WITH
AN APPENDIX,
ON THE APPLICATION OF PHONOGRAPHY TO FOREIGN
LANGUAGES.

BY A. J. ELLIS, B.A.

SEVENTH EDITION.

LONDON:

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ISAAC PITMAN, PHONOGRAPHIC INSTITUTION, 5, NELSON PLACE.

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TO THE MEMBERS OF THE
PHONOGRAPHIC CORRESPONDING SOCIETY,

WHO HAVE SO EARNESTLY LABOURED IN DISSEMINATING THE
TRUE PRINCIPLES OF WRITING,
AND IN BRINGING PHONOGRAPHY TO ITS PRESENT STATE
OF COMPARATIVE PERFECTION,

THIS SEVENTH EDITION

OF THE SYSTEM IS RESPECTFULLY AND AFFECTIONATELY
DEDICATED,

BY THEIR GRATEFUL FELLOW-LABOURER IN THE CAUSE OF
LITERARY REFORM.

ISAAC PITTMAN.

PHONOGRAPHIC INSTITUTION, BATH; March, 1845.



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INTRODUCTION.

"We have here*....the fewest letters with which it is possible to write English. But, on the other hand, with the addition of two or three more vowels, and as many consonants, every known language might probably be effectually reduced to writing, so as to preserve an exact correspondence between the writing and pronunciation, which would be one of the most valuable acquisitions not only to philologists, but to mankind; facilitating the intercourse between nations, and laying the foundation of the first step towards a universal language, one of the great desiderata at which mankind ought to aim by common consent."
—Sir John Herschell. Article "Sound" in the *Encyclopædia Metropolitana*, par. 367.

1. Thoughts and affections may be communicated from one person to another, by changes of the countenance or other gestures,—by spoken sounds,—or by written signs, which either immediately recall the thoughts themselves (as in the hieroglyphical and idealogical systems), or suggest them mediately by recalling the sounds by which those thoughts have been conventionally denoted. In the latter case the system of writing is called **PHONOGRAPHY** or **WRITING OF SOUNDS**, which it is the especial object of this Introduction to explain. Without dwelling then upon the other methods alluded to, we shall proceed at once to the subject of **SPOKEN and WRITTEN language**.

2. There has hitherto existed among all nations the greatest disparity in point of facility and dispatch, between these two methods of communication: the former has always been comparatively rapid, easy, and delightful; the latter tedious, cumbrous, and wearisome. It is most strange that we, who excel our progenitors so far in science, literature and commerce, should continue to use the mode of *writing* which they have handed down to us (with but very slight changes in the forms of the letters), and which by its complexity obliges the readiest hand to spend at least *six* hours in writing what can be spoken in *one*.

* In a scheme which Sir J. Herschell has given in the article cited.

? Why should we not attempt to simplify our written characters, and make them approximate, in some degree, to the simplicity of spoken sounds. It cannot be said that it is necessary to have such a system as that now used, for the method of writing here presented, after having been subjected to the ordeal of several years' practice, has proved itself to be free from the cumbrousness complained of, and, while it can be written with fluency and ease, may be perused after any length of time with rapidity and accuracy. To the surprise and delight of the Author, it has been gradually unfolding its beauties to his research, until he is now able to present it as a system so harmonious in all its parts as to justify him in considering it very nearly perfect;—a system, it may almost be said, of *exhibiting speech on paper*, by signs closely approximating to the simplicity of the sounds they represent.

3. The great and desirable object which the Author believes he has accomplished, is briefly this:—the representation of every *sound* and *articulation* that occurs in the English language,¹ by a simple and easily formed sign, which will readily enter into every combination required, and *which is never used to represent more than that one sound or articulation*; hence, as not only every sound has its sign, but every sign also represents a sound, no ambiguity or difficulty in reading what has been written can possibly occur.

4. These signs being of the briefest description (simple dots and strokes), the PHONOGRAPHY here presented² is necessarily a system of SHORT HAND; but it must be seen, from what has been stated, that it is *radically* distinct from every other that has appeared. In Phonography, it may almost be said that the *very sound of every word is made visible*; whereas, in decyphering any other system of short hand, the context, the memory, the judgment, all must be called in to assist the eye. This is the great obstacle which has hitherto prevented Short Hand from coming into general use. *Its illegibility when written* has rendered it quite

1. The signs for several sounds *not* included in the English language are given in an appendix to the present work, and which may be obtained either bound up with it, or separately. The Author does not pretend to have *perfected* his system for any other than his own tongue; but he believes that his alphabet (including the part given in the appendix) supplies representative symbols for all the generally recognised sounds in the principal European and Asiatic Languages.

2. We shall henceforth apply the name of PHONOGRAPHY to this particular system of writing by sound, in contra-distinction to any other.

insufficient to supersede common writing as a means of communication, and made us fear to trust our thoughts to its faithless keeping. It has indeed become almost proverbial, that *it is more difficult to READ than to WRITE Short Hand*. The very opposite of this is the case with regard to PHONOGRAPHY, *which the Learner will find EASIER to READ than to WRITE*; at the same time we may assert that this system is fully as easy to write as any other. The Reader should, however, be reminded of the obvious fact, that SWIFTNESS in performing writing of *any* kind, can only be attained by PRACTISE.

5. To any person whose desire may be awakened to learn the few marks or signs by which the sounds and articulations are here represented, the following brief observations, illustrative of PRINCIPLES and entering a little into PRACTISE, will, it is hoped, prove an easy guide for learning either to read or write the system in a very short space of time.

6. It is a fact, not by any means so extensively known as it ought to be, that there are in the English language not more than *seven* essentially different simple *sounds*, usually called *vowels*, which are modified by not more than *twelve* simple *articulations* or *consonants*, and one *aspirate* or *breathing*. This division of speech into sounds and articulations, is a natural one, and exists in all languages.

7. The present system is founded upon a minute and careful examination of the organs of speech, and the result has been that we have deemed it expedient to arrange the vowels and articulations, not in the old alphabetical style, but according to their natural sequence. Thus the letter *p* stands first; it is the least complicated of all articulations, being formed by the very edges of the lips, and not requiring the assistance either of the teeth, the tongue, or the palate, in its production. Next in order stands *b*, then *t*, *d*, etc. The rest follow in a perfectly natural arrangement;³ the explosive letters being taken first, proceeding in order from

3. One slight exception must be noticed. It is found highly convenient for practical purposes to insert one double consonant in the list. It is the sound represented by *ch* in "cheese" and "such." The first element of this combination is *t* (the second being *sh* as in "shoe") and it has therefore been placed after *t* in the natural alphabet.

the lips to the throat; then the continuous consonants in the same order, and lastly the linguals and nasals.

8. The Articulations or Consonants do not consist of a long series of different formations, but only about half of the number are *essentially varied*, the remainder being merely the flattened sounds of the others, thus *p* & *b*; *t* & *d*; *f* & *v*, etc., are precisely the same articulations, *modified by being either sharpened or flattened in utterance*. To follow nature, we must make our signs for these sounds, bear a similar relation to one another. *This is done in PHONOGRAPHY*; thus *p* is \diagdown *b* \diagup *t* | , *d* | , *f* \diagdown , *v* \diagup , etc; and thus not only is the memory not burdened with a multitude of signs, but the mind perceives that a *thin stroke* harmonizes with a *thin articulation*, and a *thick stroke* with a *thick articulation*; and the hand feels the consistency of writing \diagdown for *pat*, and \diagup for *pad*; \diagdown for *fat*, and \diagup for *vat*, etc. After a few weeks' practise in writing the system, every pupil finds that the heavy strokes are made without any additional effort; they flow from the pen with as much facility as their corresponding heavy sounds do from the lips.

9. These simple articulations which have been adverted to, such as *p*, *b*; *t*, *d*, etc., are, in a vast number of words, indissolubly united with the two letters *l* & *r* into a kind of *double letter*, pronounced however by a single effort; for instance, the words "*place*" and "*praise*" are not pronounced "*pelace*" and "*peraise*," but the *p* & *l*, and *p* & *r* become actually *one*, by our bringing the tongue firmly or tremulously against the palate, while the lips are producing the *p*.

10. The natural way of expressing these combinations in writing, would undoubtedly be to effect some marked and uniform modification of the *simple letters*, which should yet leave their characteristic forms untouched: this has been accomplished in the Phonographic system; and, in consistent and beautiful simplicity, the letter \diagdown *p* when joined to *l* becomes \diagdown *pl*; | *t* with *l* becomes | *tl*; | *d* with *l* is | *dl*; and so on with the rest. In like manner, when combined with *r*, the hook added to the *simple letter*, is put on its other side, and \diagdown *p* with *r* becomes

$\searrow pr$; $\searrow b$ with r is $\searrow br$, | t with r is $\uparrow tr$, | d with r is $\uparrow dr$, etc.⁴

11. A word as to the *Vowels* or *Sounds* of the language. There are in the English language about forty *sounds*, reckoning both the simple and compound; but there is not any such number of *signs* to be learned: a serious difficulty would indeed exist if there were. By observing their real affinities we are able to arrange them in a most simple manner. The vowels, like the articulations, separate into two great classes; those having a *full* and those having a *stopped* pronunciation. If the word *feet* be distinctly pronounced and be immediately followed by *fit*, it will be perceived that the vowel in *fit* is organically the same as that in *feet*, but is *stopped short* by the consonant *t*.⁵

12. The following table exhibits all the pure vowel sounds. The reader is requested to pronounce them in natural gradation, and to mark them carefully.

No. 1. *e* as in the word *feet*.

2. <i>a</i>	.	.	.	mate.
3. <i>ah</i>	.	.	.	psalm.
4. <i>au</i>	.	.	.	naught.
5. <i>uh</i>	.	.	.	cur. ⁶
6. <i>o</i>	.	.	.	note.
7. <i>oo</i>	.	.	.	fool.

⁴ With respect to the curves $\searrow fr$ from *f*, and $\uparrow thr$ from *th*, an irregularity has been committed for the sake of avoiding awkward forms like $\searrow ?$ which it would be extremely difficult to write either rapidly or correctly.







⁵ It is a common error to call the *stopped* vowels *short*, and this has led many to suppose that if the vowel were *prolonged* it would produce the *full*, or as they term it *long* vowel. Now the nature of a *stopped* vowel renders it incapable of prolongation, and the experiment must, therefore, fail. Mr. Knowles and others have consequently asserted that the *stopped* vowels 1, 2, 5, have no connexion with their relative full vowels. The reader should convince himself that the sound in *fit* is not merely that in *feet*, pronounced more *rapidly*. It is considered quite unnecessary to mark the difference of duration in the pronunciation of vowels: because it depends, first, on the presence or absence of accent; and secondly, on the peculiar habits of speakers; and thirdly, it does not alter the essential nature of the sound, which is all that either can or ought to be represented in a system of writing. The signs of duration belong to the same class as those of expression, etc., and are not even of so much practical importance. The stopping of a vowel entirely changes its nature, while its sign should as evidently bear a relation to that of the *full* vowel, from which it has been formed, as the representative of a *thin* to that of a *thick* articulation; the full and stopped vowels, being, like these, organically connected but essentially distinct.






⁶ Some persons attribute this sound 5, entirely to the action of the *r* which follows it. It should be remarked for their satisfaction that the *unaccented full*

Except *e* in *note*, each of these vowels has also a *stopped* sound; thus,

- No. 1. *e* when stopped by a following consonant, is heard as in *fit*.
 2. *a* *met*.
 3. *ah* *Sam*.
 4. *au* *not*.
 5. *uh* *curry*.
 6. *o* (Has no stopped sound in the English language)
 7. *oo* when stopped by a following consonant, is heard as in *full*.

The vowels are numbered, for ease of reference, and the illustrative words have been so chosen, that the *full* and *stopped* vowel is in each case preceded and followed by the *same articulations*.

13. A little attention to what follows will ensure the right understanding of the principle upon which the short hand *signs* for these vowels are arranged. A line of writing necessarily occupies a certain space upon the paper; and, in Phonography, advantage is taken of this to make a change in the position of the vowel sign answer all the purposes of several different characters. Thus to write the word *pea*, the articulation *p* is used with the vowel 1 thus  It will be perceived that the vowel is at the upper part of the *p*. The same mark placed against the middle of *p*, thus  spells *pay*, and it stands for 3 against the lower part of *p* thus  *pa'* (for *papa*). The stopped sounds of these three vowels occupy the same positions; but, as in strict consistency with their character they should be, they are made *fine* points instead of *full* ones, thus  *it*,  *ate* (did eat),  *at*.

14. The vowel sounds 4, 5, 6, 7, are represented by the sign  in three positions, upon precisely the same principle; but in order to make it represent *four* sounds, it is placed at *nearly a right angle* with the consonant, for 4, 5, 7, and *parallel* to the consonant, for 6; thus  *paw*,  *burr*,  *coat*,  *crew*.

sound of this vowel is *very common* in our language, in cases where it would be very incorrect to pronounce an *r*, and where it supplies the place of unaccented 3, a sound we do not possess in English (although common in Italian); it also often supplies the place of unaccented 2. Thus if we use figures to represent the vowel sounds, the Italian *idea* is pronounced 1d'2'3, while the English *idea* is 31-d'1'5, or 51-d'1'5 (see parag. 16); we have also *able* 2'bb1, and *readable* r1'd5bb1.

There *are*, however, some sounds due only to the action of the *r*, as in *Mary*, *merry*; where the vowels differ slightly from 2, full and stopped, owing to the *peculiarity* of the subsequent *r*. Upon this subject the reader is referred to an article "On the letter R" in the *Phonotypic Journal*, No. 25 pp. 8—12. In *such cases* it is of course unnecessary to have an additional vowel character.

15. From these seven pure or simple vowels, a double series of *compound* ones is produced. They are expressed in long hand by prefixing the letters *y* and *w* to the simple vowels 1, 2, 3, etc., thus from 1, are formed *ye* and *we*; from 6, come *yo* and *woe*, etc. etc. The *y* (which is in fact a modification of the vowel 1) and *w* (a similar modification of 7) here *coalesce* with the vowel which follows them, and a *single* sign ought therefore to represent the *coalescent* and its vowel. Phonography, from its own resources and without the least change of principle, meets the demand, and points out a just and simple mode of writing these compound yet perfectly united vowels. It represents the *y* compounds by a small curve thus *∪* for 1, 2, 3, and *∩* for 4, 5, 7; and the *w* compounds by the same sign placed thus *ε* >. By altering the positions of these signs in the same manner as we did those of the simple vowels, we can adapt them to the required purposes. The *y* & *w* combination with 6, are expressed by doubling the sign of No.

16. The double vowels *i* (3, 1, or 5, 1), *oi* (4, 1), *ou* (3, 7, or some think, 4, 7, and others, 5, 7), form another series. They are produced by blending 3, 4 or 5, with the above-mentioned modifications of 1 & 7, which follow them. These double vowels may be also *preceded* by the same modifications of 1 & 7, and a series of triple vowels is thus produced.

17. In this little volume, we give an account of Phonography, properly so called, in which every sound is correctly expressed by its corresponding sign; and also of an abbreviated style of writing, in which all the commonest words in the language are represented by one of their letters only. This is called the Second Style of Phonography, and will be found very convenient for practical purposes. In another volume—the Reporter's Book—we purpose giving an account of another and still more abbreviated style of phonographic writing, termed the Third, or Reporting Style, in which systematic abbreviations are introduced, whereby exceeding brevity is combined with great perspicuity, so that while by means of this Third Style a practised writer will be enabled to follow the most rapid speaker, he is also put in a condition to reduce his notes, while reading them over, into the Second Style, which any one accustomed to the system will read as fluently and correctly

as common long hand. . In all these several styles the PHONETIC PRINCIPLE is kept steadily in view, all the contractions being in strict accordance with it, and the Author has thus been enabled to combine a correct system of orthography (properly so called) with the briefest and most rapid system of short hand yet invented, applicable to all⁷ the purposes to which the present cumbrous system of long hand can be applied.

18. Particular attention is requested to the general truths exhibited in this Introduction; for the learner will meet with scarcely any difficulty for the solution of which they will not suffice. Indeed, he will find as he proceeds, that every part of the system is so reduced to fixed principles, that when *these* have been once well understood, the rest follows as a necessary consequence.

⁷ It must be allowed that Phonography, as explained in these pages, is open to one objection,—it may be easily *falsified*; a thin consonant may be converted into a *thick* one, or a *stopped* vowel into a *full* one, or an additional vowel may be supplied, to the great detriment of the sense, and with scarcely the slightest chance of detection. PHONOGRAPHIC SHORT-HAND can therefore *only be used where honesty can be depended upon*. But we cannot rely upon the good faith of all the world; and legal documents written in the style here proposed, might be made by a clever knave to tell what tale he chose. To obviate this, a system of Phonographic *Long Hand* has been invented for manuscript, resembling the long hand in common use. This *Long Hand* is of course open to the objection of cumbrousness; but it must be recollected that it is not speed which is required in the writing of documents of importance, but correctness conjoined with *inalterability*. The Phonographic characters are also ill adapted for typography. A Phototypic Alphabet has consequently been invented, consisting of a set of characters answering to the Phonographic letters, and therefore preserving the phonetic principle, but in their forms resembling the usual Roman types. It has not been thought advisable to give the Phonographic Long Hand and Phototypic Alphabets in the present volume, as they are not sufficiently matured; when they are so, they will be issued in the form of an appendix, and in the meantime the progress of the experiment may be seen in the *Phototypic Journal*, and the *Phonographic Correspondent*.

BATH, March, 1845.

INSTRUCTIONS




ON COMMENCING THE STUDY OF PHONOGRAPHY.

19. To acquire a practical knowledge of Phonography is an easy task. The student may in a few hours learn the principles of the art; and an hour's daily practice in reading and writing for a month, will enable him to use it with freedom. He should first learn the phonographic letters as arranged in the new alphabet, pages 20, 22. Care must be taken not to write rapidly at the outset, but to trace the characters with accuracy; the pupil will thus obtain greater rapidity in the end, than he would if he attempted to write swiftly at first; while the reading of what has been thus written, will be accomplished with ease.

20. In addition to the present work, the pupil should possess "The Phonographic Class Book," and a "Phonographic Copy Book." The Class Book contains a series of lessons and exercises, which should be first read, a page at the time, and then written out into the Copy Book, which is made of ruled paper.

MATERIALS FOR PHONOGRAPHIC WRITING.

21. It is at all times best to write on ruled paper, but this is not absolutely necessary, as may be seen in the specimens of writing given in this volume. When plain paper is used, a line must be presumed to exist, passing through the bottom of all the solitary consonants; as, \ | / &c.

22. The *learner* should always write upon lines, and he may use either a quill or a steel pen, or a pencil. He should be careful not to hold the pen as for common writing, for this position of the hand is adapted for the formation of letters constructed upon a totally different principle from those of Phonography. The pen should be held loosely in the hand, like a pencil for drawing; with the nib turned in such a manner that the letter  can be struck with ease. It is then in a proper position for striking any letter except   which are of comparatively rare occurrence, and for these letters the pen can be turned in the hand, as may be easily done when it is held in the manner described. Reporters generally write with a pencil, and upon ruled paper. Letters, and all documents for future reference, should be written with a pen.

THE SYSTEM.

EXPLANATION OF TERMS.

23. PHONETICS, (from *φωνή*, voice), the things relating to the voice : the science⁽²³⁾ which treats of the different sounds of the human voice and their modifications.

24. PHONOGRAPHY (from *φωνή*, voice, and *γραφή*, writing), the art of representing spoken sounds by written signs ; also the style of writing in accordance with this art.

25. PHONOTYPY (from *φωνή*, voice, and *τύπος*, a type), the art of representing spoken sounds by printed characters or types ; also the style of printing in accordance with this art.

26. HETEROGRAPHY and HETEROTYPY (from *ἕτερος*, other) the *other* art and style of writing and printing, as distinguished from the phonetic.

27. PHONOGRAPH, a written letter, or mark, indicating a certain sound, or modification of sound ; as, *e*, — *k*.

28. PHONOTYPE, a printed letter, or sign, indicative of a particular sound, or modification of sound ; as, *A*, *a* ; *T*, *t*.

29. LOGOGRAM (from *λόγος*, a word, and *γράμμα*, a letter), a word-letter ; a phonograph that for the sake of brevity represents a word ; as, | which represents *it*.

30. GRAMMALOGUE, a letter-word ; a word represented by a logogram ; as, *it*, represented by |

(23.) "A science consists of *general principles* that are to be known ; an art, of *practical rules* for something that is to be done."* We speak of the *art* of Phonography, and of the *science* of Phonetics, on which it is based.

* Archbishop Whalley.

FULL.			STOPPED.		
1. E	ˈ	feet	e	ˈ	fit
2. A	ˈ	mate	a	ˈ	met
3. AH	ˈ	psalm	ah	ˈ	Sam
4. AU	ˈ	caught	au	ˈ	cot
5. UH	ˈ	cur	uh	ˈ	curry
6. O	ˈ	bone	o	ˈ	*
7. OO	ˈ	fool	oo	ˈ	full

PROPER DIPHTHONGS.—I ˈ high. OI ˈ hoy. OU ˈ how.

IMPROPER DIPHTHONGS.

Y SERIES.

YE	ˈ	ye	ye	ˈ	*
YA	ˈ	yea	ya	ˈ	yet
YAH	ˈ	yard	yah	ˈ	yam
YAU	ˈ	yawn	yau	ˈ	yon
YUH	ˈ	yearn	yuh	ˈ	young
YO	ˈ	yoke	yo	ˈ	*
YOO	ˈ	you	yoo	ˈ	*

W SERIES.

WE	ˈ	we	we	ˈ	wit
WA	ˈ	way	wa	ˈ	wet
WAH	ˈ	waft	wah	ˈ	wag
WAU	ˈ	wall	wau	ˈ	was
WUH	ˈ	work	wuh	ˈ	one
WO	ˈ	woke	wo	ˈ	*
WOO	ˈ	wooded	woo	ˈ	wood

TRIPHTHONGS.—WI ˈ wine. WOU ˈ wow.

OBSERVATIONS ON THE VOWELS.

31. The seven simple sounds, or vowels, in the English language, are arranged naturally in the following order :—

1	2	3	4	5	6	7
E	A	AH	AU	UH	O	OO

These sounds are represented by dots and short strokes, which, in the preceding Table, are placed to an upright stroke (the letter T) to indicate their respective positions ; namely, against the beginning, middle, and end of a consonant. The sounds of the vowels are heard in the words placed to them.⁽³¹⁾

32. From these seven simple vowels, several series of diphthongs and triphthongs (compound vowels of two or three elements respectively) are derived. The diphthongs are divided into two classes, proper and improper. A *proper* diphthong is one in which the two vowels remain unaltered in their nature. In an *improper* diphthong the first vowel undergoes a change in being united with the other, and becomes the coalescent *y* or *w*.

33. The proper diphthongs, *i, oi, ou*, are represented by a small angular mark, placed either at the commencement or end of a consonant, as in the Table.

34. The two series of improper diphthongs are represented by small curves, placed in the position of the vowel which enters into combination with *y* (a modified *e*) and *w* (a modified *oo*.)

35. From the proper diphthongs *i, ou*, two triphthongs are formed by prefixing *w* : they are represented by a small right angle.⁽³⁵⁾

36. An asterisk in the Table indicates that the sound to which it is affixed is not used in English.

37. *Y* and *w*, as letters, are called *yea* and *way*. The old names, *wy* and *double you*, do not indicate the sounds of these letters.

(31.) The full vowel sign is used to express both the *long* or *accented* vowel, as in *feet, mate*, &c., and the *short* or *unaccented* vowel, as in *Sophy* (1), *Sunday* (2), (unaccented 3 does not occur in English), *august* (4), *knocker* (5), *limbo* (6), *into* (7). For the manner of expressing the accent, see note 195.

(35.) Some other vowels belong to the series of proper diphthongs and triphthongs, but as they occur only in foreign languages and provincialisms it is considered unnecessary to introduce them here. They will be found in the Complete Alphabet given in the Appendix, referred to in p. 8, note 1. The phonograph for the diphthong *oe*, in the table of the Complete Alphabet, may be used in such English words as *owing*, &c.




CONSONANTS.

	<i>Letter.</i>	<i>Name.</i>	<i>Phonograph.</i>	<i>Example of its sound.</i>
<i>Mutes.</i>	P	pe	/	pay
	B	be	/	bay
	T	te	|	toe
	D	de	|	doe
	CH	chay	/	chew
	J	jay	/	jew
	K	kay	|	call
	G	gay	|	gall
<i>Semivocals.</i>	F	ef	/	few
	V	vay	/	vieu
	TH	ith	(	thigh
	TH	the	(	thy
	S	es	)	scal
	Z	zay	)	zeal
	SH	ish	/	mesh
	ZH	zhe	/	measure
<i>Liquids.</i>	L	el	/	bail
	R	air	/	bare
<i>Nasals.</i>	M	am	)	sum
	N	en	)	sun
	NG	ing	)	sung

OBSERVATIONS ON THE CONSONANTS.






38. The opposite page contains the single consonants of the Phonetic alphabet, with the name of each letter, and a word exemplifying its effect.

39. The letters *v*, *r*, *m*, are named *vay*, *air*, *am*, instead of *ve*, *ar*, *em*, in order that *v* may be readily distinguished from *the*, the name of the consonant in *though*; *r* from the vowel *ah*; and *m* from *n*.

40. On account of the frequent recurrence of *s*, *z*, and *r*, these letters are each furnished with an additional character, particularly convenient for joining with other letters; namely, *s* , *z* , and *r*  struck upwards for joining. See n. 101—110.





















































































41. The pupil is recommended to make his letters about one-sixth of an inch in length, as in the Table on the preceding page. This size is found to be the one best adapted for general purposes. Particular attention must be paid to the forms of the curved thick letters. If they are made heavy throughout, they present a clumsy appearance; they should be thick in the *middle* only, and taper off towards each extremity.

42. The letters are written from the top downwards, except the second sign for *r*, which is struck upwards, the sign for *l*, which is so when isolated, the letters *sh*, *zh*, which are sometimes struck upwards, and the horizontal letters, which are written from left to right. For further observations respecting the consonants, and the method of joining them, see n. 83—100, 145—159.













43. The aspirate, named *hay*, or "the breathing," is expressed by a small dot placed before the following vowel; thus,  *heat*,  *hope*,  *hand*; or, when more convenient, it may be written thus, *Ĉ*; as *Ĉ hay*, *Ĉ hew*. The writer must be careful to make the small dot *light*; if it should be made heavy, it might be taken for a full vowel, but a light dot could only represent a stopped vowel; and as a stopped vowel cannot occur before another vowel, it is impossible that any error should arise. Thus,  might be read as *ee-eat*; but  cannot be read otherwise than *heat*. This rule becomes of great importance when the words written are not familiar to the reader.

METHOD OF PLACING THE VOWELS.

VOWELS FOLLOWING CONSONANTS.

	e	a	ah	au	uh	o	oo
P							
T							
CH							
K							
F							
TH							
S							
SH							
L							
R							
M							
N							

VOWELS PRECEDING CONSONANTS.

T						
M						

OBSERVATIONS ON THE METHOD OF PLACING THE VOWELS.

44. The Table on the preceding page shows the method of placing the single vowels. The first line contains

pe, pay, pah, pau, puh, po, poo;
the second, te, tay, tah, tau, tuh, to, too, &c.

45. When a vowel is placed on the right-hand side of a perpendicular or sloping consonant, it is read *after* the consonant, and when placed on the left-hand side, it is read *before* the consonant. With respect to horizontal letters, a vowel placed above, is read *before* the consonant, and when written under, is read *after* the consonant.

46. The letters *p, t, ch, f, th, s, sh*, with their flat sounds *b, d, &c.*, also *r*, being written downwards, the vowels' places are counted from the top to the bottom.

47. The horizontal letters *k, g, m, n, ng*, being written from left to right, the places of the vowels follow in the same direction.

48. As *l* is written upwards, the vowels' places are reckoned from the bottom upwards. The same rule applies to the upward *r*.

49. A general rule applicable to all the letters is, that wherever we commence writing the consonant, *there* the vowels *e, au*, are written, called on this account, *first-place vowels*; in the centre of the consonant *a, uh, o*, are written, hence called *second-place vowels*; and at the end of the consonant *ah, oo*, are written, these being called *third-place vowels*. The diphthongs and triphthongs are similarly denominated, according to their situation.

50. The vowels *au, uh, oo*, are placed at a right angle with the consonant, because in this position they are more conspicuous than in any other; in practice, however, it is sometimes found convenient to deviate a little from this rule: *o* must also be written parallel to the consonant.

51. The compound vowel characters differ from the preceding in this respect only,—they must be written in such a manner as always to preserve the positions, with respect to the horizontal line, *that they have in the Table, page 20.*

SINGLE AND DOUBLE CONSONANTS.





P	↘	pt	↘	pl	↘	pr	↘	pn	↘
B	↘	bd	↘	bl	↘	br	↘	bn	↘
T	|	tt	|	tl	↑	tr	↑	tn	↓
D	|	dd	|	dl	↑	dr	↑	dn	↓
CH	/	cht	/	chl	/	chr	/	chn	/
J	/	jd	/	jl	/	jr	/	jn	/
K	—	kt	—	kl	—	kr	—	kn	—
G	—	gd	—	gl	—	gr	—	gn	—
F	↘	ft	↘	fl	↘	fr	↘	fn	↘
V	↘	vd	↘	vl	↘	vr	↘	vn	↘
TH	(	tht	(	thl	(	thr	)	thn	(
TH	(	thd	(	thl	(	thr	)	thn	(
S	)	st	)	S	o	st	o	sn)
Z	)	zd	)	Z	o	zd	o	zn)
SH	↘	sht	↘	shl	↘	shr	↘	shn	↘
ZH	↘	zhd	↘	zhl	↘	zhr	↘	zhn	↘
L	↘	lt	↘	ld	↘	lr	↘	ln	↘
R	↘	rt	↘	rl	↘	R	/	rn	↘
M	(	mt	↘	md	↘	ml	↘	mr	↘
N	↘	nt	↘	nd	↘	nl	↘	nr	↘
NG	↘	...	...	[mp	↘]	.....	...	ngu	↘

OBSERVATIONS ON THE DOUBLE CONSONANTS.

52. From the single consonants given on page 22, double consonants are formed, as in the Table opposite :—





53. FIRST, by halving the simple phonograph, which adds *t* to the light letters and *d* to the heavy ones. The only exception to this rule is *ng*, the half of which is *nd*: see, also, note 72.



54. SECONDLY, by prefixing a hook, which expresses *l* when placed on the right-hand side, and *r* when placed on the left. It must be observed that the hook of *pl* is not *l* and the stem of the letter *p*, which would make *lp* instead of *pl*; but that the character as a whole represents *pl*. The same remark applies to *pr*, and to all the other letters with initial hooks. As *k* is a horizontal letter, the “left-hand hook” is written *under*, and the “right-hand hook” *above* the stroke; that is, *hl*, *kr*, are like *pl*, *pr*, placed horizontally. This observation applies to all the horizontal letters (whether straight lines or curves) that commence or end with hooks.




55. THIRDLY, a final hook at the end of any curve, or on the left-hand side of a straight line expresses *n*. This rule applies not only to the single consonants, as exhibited in the opposite Table, but to the double consonants of the *pl* and *pr* series; thus,  *pln*,  *kln*,  *fn*, &c.; also to the upward *r*, as  *rn*.

VOCALIZATION OF THE DOUBLE CONSONANTS.



56. These series of double consonants are vocalized in the following manner :—




57. FIRST. A vowel *before* a half-sized consonant is read before both letters; as,  *east*,  *aimed*. A vowel *after* a half-sized consonant is to be read next to the primary letter, and before the added *t* or *d*; as  *caught*,  *mate*.



58. SECONDLY. The letters of the *pl* and *pr* series are vocalized like the single consonants; thus,  *ably*,  *tree*.





59. THIRDLY. The double consonants of the *pn* series may have vowels written either before or after the primary letter; as,  *pine*,  *mine*,  *again*; because in this case the stem of the letter is *p*, *m*, *g*, &c., and the hook is *n*.












60. To express a vowel *between* the two letters of one of the *pl* and *pr* series, proceed thus :—





61. For the full vowels 1, 2, 3, write a *small circle*, placing it on the right hand side when the vowel is *full*, and on the left when it is *stopped*; as,  *pale*,  *parry*.⁽⁶¹⁾





62. The vowels 4, 5, 7, and the diphthongs, may be struck *through* the double consonant; as,  *purse*,  *full*,  *quail*.



63. The vowel No. 6 may also be struck through, but must be written in a slanting direction; thus,  *pour*,  *coal*.

64. When an initial hook or circle would interfere with a first-place vowel, or final hook or circle with a third-place vowel, it may be written at the commencement or end of the consonant, at the beginning or end of words only; thus,  *cord*,  *toil*,  *secures*,  *regulation*. (For this final hook, see n. 68.)

65. This method of vocalizing the letters of the *pl* and *pr* series should not be adopted by the pupil until he has acquired some considerable familiarity with the phonographic character. It is given here as the only method by which a vowel can, when requisite, be expressed *between* the two letters of one of these double consonants. The preceding words will be best written by the beginner thus,  *pale*,  *parry*,  *purse*,  *full*,  *quail*,  *pour*,  *coal*,  *cord*,  *toil*,  *secures*,  *regulation*.

66. The full vowel, No 5, called the natural or indistinct vowel, when not initial, aspirated, or accented, may be omitted before *l*, *r*, *m*, *n*, without any danger of ambiguity in reading; thus,  *manual*,  *eater*,  *blossom*,  *lesson*.





67. When this vowel is initial, as in  *amaze*; or is aspirated, as  *her*; or accented, as  *preserve*; or is followed by any other consonant than *l*, *r*, *m*, *n*, as  *capable*; most writers, and especially learners, will find it better to insert it regularly. As the student acquires experience he will gradually omit more and more vowels, until he leaves them out altogether, except in an occasional word, as in reporting.



(61.) With respect to horizontal letters, this circle is placed *below* when the vowel is full, as  *care*, and above when it is stopped, as  *Gallia*, in accordance with the rule for writing the vowels to downward and horizontal consonants, n. 45.

THE TERMINATION -TION OR SHN.

68. When this frequent termination follows a letter represented by a straight line, it is expressed by a hook on the right hand side; thus,

↘ pshn, ↙ tshn, ↗ chshn, — kshn, ↗ rshn,⁽⁶⁸⁾ ↘ bshn, &c.

69. -Tion or shn following a curved letter, is written either by adding the hook *n* to the letter *sh*, or by means of a large hook; as  or  nation. Pluralize by adding the circle *s*; as  passions,  nations.

70. The hook may be thickened for *zhn*; as  derision,  vision.


HALF-LENGTH TREBLE CONSONANTS.

71. In conformity with the principle that has been laid down with respect to the single consonants (n. 53.)—that (with one exception) any consonant, when written half its usual length, acquires the additional power of *t* or *d*—it follows that the double consonants of the *pl*, *pr*, and *pshn* series, will all express the addition of *t* or *d* by being halved;⁽⁷¹⁾ thus:—

72. plt, prt, blt, brt, klt, glt, frt, vrt, &c.⁽⁷²⁾

or or or or or or or or

pld, prd, bld, brd, kld, gld, frd, vrd, &c.

(68.) R being an upstroke, the hook is on the left side. It will be observed that *rshn* is the same sign as *kshn* would be, if elevated to an angle of 45 degrees.

(71.) Learners will do well not to use all the double and treble consonants and the abbreviating principles, at first. For instance; they should confine themselves for some time to the *pl* and *pr* series of letters, then take the *pn* and the *pshn* series; next the half-sized letters, which, on account of the system of vocalization, present some difficulties of a peculiar nature to the learner. When the pupil begins to use the half-sized letters, he should be content for a short time with the simple ones (n. 53); then take the half of *pl* and *pr* (n. 72); after a few days' more practice, adopt the half of *pn* and *pshn* (n. 73, 74). When he can write these consonants with ease, and vocalize them, he may proceed to the *st* and *str* loops (n. 114—116), and the *s shn*, *st-shn* and *str-shn* hook (n. 120). All these abbreviating rules are here given in the most convenient manner for the clear exposition of the system, as a whole; but it is considered necessary to caution the pupil against attempting too much at once.

(72.) The only double consonants that do not add *t* or *d* by the halving principle, are the heavy *lr*, *mp*, and the unhooked *tr* (see n. 150); as the halves of these letters are more usefully appropriated to *ld*, *md*, and *rd*, respectively: see Table, page 26.

30 VOCALIZATION OF THE HALF-SIZED CONSONANTS.

73. pnt, bnt, tnt, dnt, fnt, vnt, snt, znt, &c.
 or or or or or or or or
 pnd, bnd, tnd, dnd, fnd, vnd, snd, znd, &c.
 ↘ ↘ J J ↘ ↘ J J

74. pshnt, bshnt, tshnt, dshnt, kshnt, prshnt, plshnt, &c.
 or or or or or or or
 pshnd, bshnd, tshnd, dshnd, kshnd, prshnd, plshnd, &c.
 ↘ ↘ l l ↘ ↘ ↘

75. If it should be necessary to distinguish *t* from *d*, the final hook may be made heavy for *d*; as J *tent*, J *tend*, ↘ *patient*, ↗ *cautioned*, ↘ *portioned*. This thickening of the hook must not be applied to a *commencing* one, so that ↘ is either *plat* or *plad*; and the only way to avoid ambiguity here, is to write ↘ *plat*, ↗ *plad*.

VOCALIZATION OF THE HALF-SIZED CONSONANTS.

76. The half-length consonants are to be vocalized in the same manner as the full-sized consonants from which they are derived. See n. 44—51, 56—64. A few examples may, however, be given, in illustration of the rules there laid down, when applied to the half-length consonants.

77. The chief use of the *pld* and *prd* series, is in the expression of the past tense of verbs, in which case no vowel need be written (n. 66); thus, ↘ *peopled*, ↗ *measured*.

78. When a vowel is placed on the *left*, it is read before the three letters of the treble consonant; as, A *uttered*, A *haggard*.

79. When placed on the *right*, it is read after the first two letters of the treble consonant, and before the added *t* or *d*; as ↘ *plate*, ↗ *dread*.

80. When written *through*, it is read after the first of the three consonants; as ↘ *pulled*, ↗ *told*.

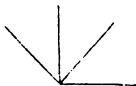
81. A vowel *before* a half sized letter of the final hook series, is read before the three letters that are represented by it; as, ↘ *opened*, ↗ *heightened*.

82. But when written *after*, it is read before the *nt* or *shnd* that is expressed by the final hook ; thus, *ɤ paint*, *ɤ stationed*, *ɤ find*, *ɤ finds*.

ON THE MODE OF WRITING THE CONSONANTS, SINGLY, OR JOINED TO EACH OTHER.

GENERAL RULES.

83. The right lines and curves employed in Phonography, assume one of these four positions,



the strokes in the first and third positions being inclined at an angle of 45 degrees to the perpendicular, or standing midway between the perpendicular and horizontal lines.

84. All letters in the first and second positions are written downwards ; as, *p*, *f*, *d*, &c.

85. Letters in the fourth or horizontal position are struck from left to right ; as *h*, *m*, *hl*, &c.

LETTERS LEANING TO THE RIGHT.

86. Letters in the third position, inclined to the right, are written, some downwards alone, as *ch* ; some upwards only, as the second sign for *r* ; and some either upwards or downwards, as *sh*. The following are all the letters that lie in this position, with directions for writing them.

87. *Ch*, *j*, with their derived double consonant forms, *cht*, *chl*, *chr*, *chn*, *jd*, *jl*, *jr*, *jn*, are written downwards.

88. The same stroke that is written downwards for *ch*, is struck upwards as a second sign for *r* : if, then, it were used

alone, or with a final hook, or circle *s*; as, / / / / / / there would be nothing to show whether the hand had struck it up or down. These forms will, therefore, always represent *ch*, *chl*, *chr*, *sch*, *chs*, *chn*, and not *r*, *rn*, *rshn*, *rs*, *sr*, *rl*, which must be written thus, \ \ \ or \ \ \ \: hence the rule for the upward *r* is: Never use it except in combination with some stroke consonant. See n. 149.

89. *Sh*, *sh*, *sht*, *zhd*, are struck either upwards or downwards in combination with stroke consonants; as, \ or \ *gnash*; otherwise they are only struck downwards; as, \ *shoe*, \ *shine*, \ *sheets*.

90. *Shl* and *zhl* are used only in conjunction with stroke consonants, and are then always struck upwards; thus, \ *essential*.

91. *Shr* and *zhr* are always struck downwards; as, \ *wisher*, \ *treasure*.

92. \ when used for *shn*, *shn*, are always struck downwards; as, \ *shown*, \ *vision*: \ when used for *shn*, *shn*, are only written in conjunction with stroke consonants, and are then always written upwards; as, \ *possession*, \ *persuasion*.

93. *L* and *lt* may be written either upwards or downwards when in conjunction with stroke consonants; as, \ or \ *limb*, \ or \ *felt*; but otherwise upwards only; as, \ *law*, \ *loose*, \ *light*.

94. *Ld* and the heavy *lr* may be written either upwards or downwards when in conjunction with stroke consonants; as, \ or \ *failed*; but otherwise downwards only; as, \ *lead*, \ *sailor*. The downward motion will generally be the most convenient, because they are heavy strokes.

95. The light *lr* is always struck upwards; as, \ *learn*, \ *learned*, (the past tense of the verb "to learn,") \ *learned* (adjective, as "a learned man,") \ *learner*.

96. \ when used for *ln* is always struck upwards; as, \ *lean*; \ when used for *ln* is always struck downwards, and is only used in conjunction with stroke consonants.

97. Particular attention is solicited to these rules, as much *confusion will arise from striking letters upwards instead of down-*

wards, and *vice versa*. This method of writing the letters *i* and *sh*, with their derived double consonants, is the result of very extensive practice, and is found the most advantageous in rapid writing.

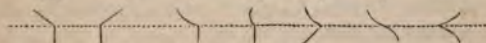
98. It must be remembered that the vowels' places are reckoned in the direction in which the consonant is written, as is shown in the preceding examples: see n. 49.

ON THE JOINING OF CONSONANTS.

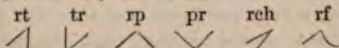
99. All the consonants in a word should be written without taking off the pen, the second letter commencing where the first ends, and the third being continued from the end of the second; thus, tk, kt, nt, fnl, kstm, smrst.







100. When perpendicular and sloping letters are joined, let the first be made down to the line, and the second reach below; thus, pt, cht, ft, tht, fch, fr, shr.








101. The upward *r* is joined thus,












The half of it represents *rt*, which, when thickened, becomes *rd*; as,  *part*,  *afford*. It will generally be found that the downward *rd* is the better; as  *board*,  *cheered*.

THE CIRCLES S AND Z.




102. When the circle *s* occurs between two stroke consonants, there is no occasion to insist upon forming it with great accuracy; it may be considered simply as a small loop, approximating very closely to the circular form, but accommodated to the shape of the stroke letters between which it occurs, so that the hand should have the shortest possible space to traverse; thus, when both consonants are straight letters,  *psr*,  *tsk*, &c. If one or both strokes be curved, the circle must accommodate itself to the sweep of the curve; thus,  *mst*,  *rsn*,  *nsn*, &c.















103. In vocalizing one of these consonant outlines of a word, the vowel marks must be placed to the *stroke* letters, and not to the circle *s*, which does not admit of a vowel being written to it. See n. 151.













104. It is apparently indifferent whether we turn the circle *s* to the right or left at the *beginning* and *end* of a word, and between two straight letters running in the same direction; as,  or  *sp*,  or  *ps*,  or  *psp*; but to allow a choice in such cases would not only be a waste of material, but would lead to unnecessary diversities in the forms of words. Hence we make it a rule that the circle should in such cases always be written on the *right* or *l* hook side; thus,  *sp*,  *ps*,  *psp*. The same rule applies to all the other straight letters; as,



sp, st, sch, sk, sr; ps, ts, chs, ks, rs, ksk, &c.













105. After *curved* letters, this choice does not exist, on account of the difficulty of writing  *sf*,  *sm*, &c.; so that  &c., is the only feasible mode.






106. The forms for the circle *s* when joined to     are    , and these forms must always be used except in the following case. As the left hand circle attached to a straight line is not allowed to represent *s* simply, it may be used as the contracted form of the hook and circle, and considered initial at the commencement of a word, or between two straight letters running in the same direction, and final at the end of words only; thus,  *spr*,  *pspr*,  *pns*; similarly,  *skr*,  *kskr*,  *kns*; &c.




107. These considerations show what the rule must be for vocalizing  *spr*,  *pns*:—The vowel must refer to the stems  *pr*,  *pn*; as,  *spray*,  *screen*,  *sober*,  *succour*  *pen*,  *pens*. (A distinction may be made between *ns* and *nz*, by thickening the circle for *nz*; as,  *tense*,  *tens*; but this nice discrimination will not be necessary in ordinary writing.)



108. Only the *straight* consonants admit of this contraction of a *left hand circle and hook*, into a CIRCLE, for as we cannot write both  and  with ease, we cannot select one as the form of









sf and the other as *sfr*. Hence, having only one form , it can only mean *sf*; and *sfr*, *sfl*, *fns*, must be written 

109. As the stems   may be written half length for *pnt*, *pnt*; *sprt*, *pnts* instead of being written   may be contracted into  , in the same way as the full-sized letter was treated (n. 106); thus,  *sprat*,  *paints*; and so with all other straight letters of the same series.

110. When *s* comes in contact with a hooked character, the circle must be turned so as to accommodate itself to the formation of the hook; thus,  *express*,  *classical*,  *personal*,  *master*,  *describe*.







111. It is by no means always convenient to use a letter of the *pl* and *pr* series after *s* in the middle of a word, as the last example shows. In such cases it is more distinct to write the two single letters at length; thus,  *describe*,  *explain*,  *disagreeable*.

112. *S* may be repeated by writing both the stroke and the circle, or by making a circle twice the usual size; thus,  or  *classes*.



113. This double circle will be written in conjunction with straight letters in the same way as the single circle (n. 104, 106); thus,  *sst*,  *tss*,  *tsst*,  *sstr*,  *tnss*,  *tsstr*, as in  *tosses*,  *expenses*, &c.














THE LOOPS ST AND STR.





114. The double consonant *st* has two forms;—the half of the stroke *s*, and an elongated circle, or loop, made half the length of the consonant to which it is attached. (See their forms in p. 26.)




115. The strokes *st* and *zd* are used chiefly in words that commence with a vowel followed by *st* or *zd*; as  *Easter*,  *wisdom*. The loops *st* and *zd* are very convenient in many words that commence or terminate with *st* or *zd*; as,  *state*,  *still*,  *paused*,  *least*.







116. A larger loop or oval, two-thirds of a full-sized consonant,





represents *str*, and is used under the same circumstances ; thus,  *stroke*,  *faster*.



117. These loops are written at the commencement or end of another letter, in precisely the same manner as the circle *s* ; thus,  *stp*,  *pst*,  *stpr*,  *pnst*,  *strp*,  *pstr*,  *strpr*,  *pnstr* ; as in  *against*,  *pester*,  *straighter*,  *spinster*,  *punster*, &c.



118. We cannot well join the loop *st*, much less the larger loop *str*, to a hook ; as  for *stable*, better written  ;  for *stickle*, better written  ; the first forms might be mistaken for *sbl*, *shl*.

119. *S* may be added to these loops by continuing the stroke to the other side, and forming a circle ; thus,  *tests*,  *crusts*,  *punsters*.

120. A *hook* made by continuing the *s* circle, and the *st* and *str* loops to the other side of the consonant, adds the syllable *shn* ; as,  *position*,  *persuasion*,  *superstition*,  *ministration*. In this case the hook *shn* may be vocalized for a first or second-place vowel only, by writing the vowel sign at the left for a first-place vowel, and at the right for a second-place vowel ; as in the first two examples. This hook may follow the *ns* circle ; as  *compensation*,  *transition*.

121. The circle *s* may be added to this back hook, which must then be made very conspicuous ; as  *positions*,  *physicians*,  *superstitions*,  *illustrations*.

122. The circle *s*, and the loop *st* may be joined to a half-sized consonant (in which case it must be reduced in proportion to the size of the letter), but *str* cannot ; thus,  *woodcuts*,  *stated*.

123. Both *st* and *str* may be occasionally used in the middle of a word ; as,  *distinct*,  *distribution*.

STYLES OF PHONOGRAPHY.

124. Phonographic writing may be conveniently divided into three styles.

125. The FIRST style is that in which every word is fully expressed by the several phonographs that represent its constituent sounds. This is PHONOGRAPHY or PHONETIC WRITING in the proper sense of the word ; a specimen is given at n. 196.

126. The SECOND style may be termed PHONETIC SHORT HAND, or PHONO-STENOGRAPHY, being a *Short Hand based upon Phonetic Principles*. In this short hand, a hundred words of frequent occurrence are represented, each by one of its (single, or double, or treble) component letters. This style is suited for business purposes and letter writing. It would be too laborious to write all the letters of the constantly occurring words *the, and, of, to, in, that, &c.* ; nor would they be more legible, when written at full, than when expressed by a single letter. Words thus abbreviated are called GRAMMALOGUES or LETTER-WORDS. (For specimens of this style, see n. 198, 199.)⁽¹²⁶⁾

127. The THIRD style is termed REPORTING, being Phonography adapted to verbatim reporting, by extending the number of grammalogues, by generally omitting the expression of the vowels, by contracting long words, and a very extensive use of phraseography : see n. 192.

128. The present volume only treats of PHONOGRAPHY and PHONETIC SHORT HAND : the various abbreviating processes of reporting, require a separate treatise for their full development.

129. The following words, together with those which are composed of vowels only (n. 170) will be sufficient for the pupil during the first few weeks of his practice. The words are arranged according to the frequency of their occurrence :—

130. the •	be \	their)
and .	for \	shall)
of \	which /	upon \
that C	are \	Lord C
is o	have \	been \
as o		

For a specimen of phonography, written in accordance with this list, see n. 197.

(126.) The grammalogues of the second style are limited to 100, because an ordinary memory cannot be expected to acquire and retain a higher number with ease ; and because this list includes every common word in the language, with many words of *comparatively* frequent occurrence, that would be troublesome to the writer, if expressed by the whole of their letters. Only the most useful of these 100 words should be adopted by the pupil at first ; the rest may be brought into practice as they are required. The list has been formed with great care, and it is believed that no words of a more useful character could be chosen.

Used in the Second Style of Phonography, arranged according to the New Alphabet.

VOWELS.

Full.

e	the
au	all
au	or
oo	to
oo	who
Stopped.	
e	him
ah	and, an
au	of
au	on
uh	but
oo	should

DIPHTHONGS.

wa	were
we	with
wau	what
woo	would
yoo	your
ou	how

CONSONANTS.

Pr	principle
pn	upon
prt	particular
prt	opportunity
sprt	spirit
B	be
bl	public
br	re-member
bn	been
T	it
tr	truth
td	told
trl	toward

D	do
dn	done
CH	which
J	advantage
jl	individual
jn	general
jnt	gentleman
K	come
kt	object
kt	subject
krd	according
kn	can
knt	cannot
knt	account
kshn	objection
G	give-n
g	together
gd	God
gd	good
grt	great
F	for
ft	after
fl	follow
fr	from
fn	Phonography
V	have
vr	very
vr	every
TH	think
TH	them
tht	without
tht	that
thr	their
S	so

st	establishment
st	first
Z	was
z	is
z	as
SH	shall
shr	sure
shrt	short
ZH	usual
zhrr	pleasure
zhn	occasion
L	will
lr	already
lrd	Lord
ln	alone
R	are
rd	word
M	me
m	may
md	immediate-ly
mr	remark
mr	more
mp	important
mp	improve-ment
N	in
n	no
nt	not
nt	represent
nd	under
nl	ac-knowledge
nl	only
nr	nor
nn	opinion
NG	thing
ng	language

USED IN THE SECOND STYLE OF PHONOGRAPHY.

Arranged according to the Old Alphabet.

According	him	represent
account	how	Shall
ac-knowledge	Immediate-ly	short
advantage	important ^{ce}	should
after	improve-ment	so
all	in	spirit
alone	individual	subject
already	is	sure
an	it	That
and	Language	the
are	Lord	their
as	May	them
Be	me	thing
been	more	think
but	No	to
Can	nor	together
cannot	not	told
come	Object	toward
Do	objection	truth
done	occasion	Upon
Every	of	under
establish-ment	on	usual
First	only	Very
follow	opinion	was
for	opportunity	were
from	or	what
General	Particular	which
gentlem ⁿ	Phonograph ^{ic}	who
give-n	pleasure	will
God	principle	with
good	public	without
great	Remark	word
Have	re-member	would
		Your

NAMES OF THE LETTERS.

WRITE BY SOUND.

133. The English alphabet, containing but little more than half as many useful letters as there are sounds in the language ; and the established orthography being so completely at variance with orthoepy that the spelling is in no case a guide to the pronunciation, nor the pronunciation, when discovered, any clue to the spelling, it is impossible to give any particular directions for writing according to the sound of words. The pupil must observe what is the pronunciation of well educated persons, and for any given word write the phonographs which represent the particular sounds of which it is composed. No notice should be taken of the change of sound which any word may undergo when connected in a *sentence*, compared with its pronunciation when heard as a *separate word* : the latter must be considered its proper sound.

NAMES OF THE LETTERS.

f. 134. It is necessary that the phonographer should pronounce all the letters according to their *sounds*, and not according to their old *names*. This is a point of great importance, and attention to it will very much facilitate the pupil's progress.

135. The full vowels and diphthongs may be named by their respective sounds, and the stopped vowels may be pronounced in the same manner as the full ones, with the addition of the word "stopped." A more useful plan, however, is to subjoin the letter *t* to each, and call them *it*, *et*, *at*, *ot*, *ut*, *oot*. The stopped vowel is that peculiar modification of the short vowel which is produced by its being *followed by a consonant in the same syllable, an accent, more or less strong, being laid upon that syllable* ; it is, therefore, as impossible to pronounce a stopped vowel without a subsequent consonant, as it is to pronounce an explosive consonant (*p*, *t*, *k*) without a subsequent vowel. In the case of consonants, we use the vowels Nos. 1 and 2, and say *pe* (*p*), *be* (*b*), *de* (*d*), *jay* (*j*), *kay* (*k*), *ef* (*f*), &c. ; and in the case of the stopped vowels, *t* is the consonant best adapted to give a distinct name, and also to show the position of the vowel itself ; see page 20.

136. The names of the single consonants are given in the Table, page 22.

137. The half-length consonants are pronounced uniformly with the single ones ; thus,

pt,	bd,	tt,	dd,	cht,	jd,	kt,	gd,	ft,	vd,	tht,	thd,
plt,	bld,	tli,	did,	chet,	jed,	ket,	ged,	cft,	ved,	ltht,	thid,
st,	zd,	sht,	zhd,	lt,	ld,	rt,	rd,	mt,	md,	nt,	nd.
est,	zed,	isht,	zhid,	clt,	eld,	alrt,	alrd,	amt,	amd,	ent,	end.

138. The two forms of *s* may be denominated "the stroke *s*," and "the circle *s*;" and the two forms of *st* may be distinguished as "est" the stroke, derived from the stroke *s* (ess), and "ste" the loop, corresponding with the name of the large loop *str* (stur); and the two forms of *str*, *ᵀ* and *○*, may be called "the stroke *str*," and "the loop *str*."



139. The letters of the *pl* and *pr* series should be named by means of the natural vowel, No. 5, placed between the two consonants. The common alphabet furnishing no type for the expression of this sound, although it is of constant occurrence in the language, we must have recourse to words in which it is heard, to illustrate our meaning. The letters of the *pl* series, then, are to be pronounced as the final syllable of *apple* (pl), *bible* (bl), *total* (tl), *meddle* (dl), &c. The letters of the *pr* series must be pronounced as the last syllable of *paper* (pr), *robber* (br), *letter* (tr), *reader* (dr), &c.

140. *Spr*, *str*, &c. (n. 106), receive the same names as the double consonants of the *pr* series, preceded by *s*.

141. The letters of the *pn* series are to be pronounced as the last syllable of *tympan* (pn), *turban* (bn), *marten* (tn), *sudden* (dn), &c.

142. The treble consonants of the *pld*, *prd*, and *pnd* series (n. 72, 73), take the same names as the double consonants of the *pl* and *pr* series, with the addition of *t* or *d*; as in *peopled* (pld), *papared* (prd), *burdened* (dnd), &c. Those of the *psht* series (n. 74), are named by adding the last syllable of "patient" to the several letters *p*, *b*, *t*, *d*; as, *peetient*, *beetient*, &c. The contractions *sprt*, *strt*, *pnts*, *dnts*, &c. (n. 109), are called *spurt* or *spurd*, *sturt* or *sturd*, *puhnts* or *buhnts*, &c.

143. A final circle, on the left, at the end of a straight line (n. 106), is named *ence* or *enz*, according as it is light or heavy. A large or double circle (n. 112), receives the name of *sis* or *sis*. When it terminates a straight line, and is placed on the left (n. 113), it is *ensis*. A small loop in the same place (n. 117), is *enst*, and a large one *enstir*.

144. This monosyllabic denomination of the several clusters of consonants that are expressed by the various phonographs, is exceedingly convenient for purposes of conversation, as, for instance, in a phonographic class. There is a sufficient reason for our having dwelt thus at length upon the subject. It has been found that learners are apt to call the double consonant *pl* "pe-el," instead of giving it a single name like the last syllable in "temple." This is a vicious habit, against which they should be carefully cautioned by the teacher, as there is a great difference between the graphs for *p*, *l*, pronounced as two letters, and *pl* pronounced at once. Thus, in directing a pupil to write "pale," a teacher would say, "Make *p*, *l*,  and place *a* after the *p*;" and for "play," he would say, "Make *pl*,  and put *a* after it." In naming the *simple* vowels and consonants too, we have even known persons, after writing Phonography some months, call the vowel *au* (which should be *awæ*) by the names of the two letters *a*, *u*! and the simple consonant *ng* (which should be named *ing*) they call *en jee*! and so with the other simple letters that are not in the common alphabet. If we write phonographically, we must, at least, name our letters phonetically, or we shall soon cease to use them correctly, and commit such absurdities as *gijantic*, *heroysm*, *sinje*, for *gigantic*, *heroism*, *sing*.

RULES FOR WRITING.



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
















CONSONANTS.






145. Some general remarks having been made (n. 83—101), respecting the mode of writing the consonants, it is only necessary here to notice a few letters which could not be conveniently explained in that place.





146. When a consonant is repeated, if it is a straight line, make a stroke twice the usual length; as, *k*, *k*, ——— in *cook*. If it is a curve, join two curves together; thus, *m*, *m*, ~~~ in *maim*.






147. A full-sized and a half-sized consonant must not be joined, except they form an angle at the point of union; for instance, *k*, *kl*, or *kr* and *kt*, or *gd*, *f* and *kt*, *f* and the upward *sht*, are not allowable combinations, because it is difficult to distinguish such strokes from a full length consonant on the one hand, and on the other from two full length consonants. Thus, *k kt* united, might be supposed to be *k* made a little too long, or *k k* made too short. In these cases write the two letters that compose the double consonant; as,  *correct*; or turn the letter in another direction; as,  *fished*.

148. There are many words which may be written in more than one form; the writer should choose that which is most easily and rapidly written, and is at the same time distinct; he will insensibly acquire the best forms by practice, and a comparison of one with another: much assistance in this respect may be

derived from perusing the "Phonographic Correspondent," published monthly. The following principles may be borne in mind in reference to this subject. Two strokes which form an angle with one another, are struck the more easily, the more acute that angle is; hence  is easier than ,  than . When the full form can be struck easily without taking off the pen, use it in preference to the contracted form; as,  in preference to  *sensible*;  in preference to  *impossible*. Avoid back strokes when the hand can be allowed to go forward; thus,  is better than  *simple*,  (n. 159) than  *several*, &c. Always use such forms as allow of having their vowels easily written, when required. The most contracted is not always the *shortest* form of the word, considered in relation to the time required in writing it. The letters of the *pl* and *pr* series should, as a general rule, be kept for such words as contain no vowel, or only the natural vowel, between the two consonants; as,  *play*,  *apple*,  *plough*,  *pry*,  *pray*,  *appraise*; and the two consonants should be written when any *other* vowel comes between; as  *pale*,  *Paul*,  *appear*,  *power*.




149. (*r*) The downward or curve *r* must be written whenever this letter is not joined to a *stroke* consonant; as,  *air*,  *race*,  *sour*,  *rain*,  *rust*.



150. (*s*) When a vowel precedes *s*, the *stroke s* must be used; as,  *ease*,  *ask*; also when a word contains no other consonant than *s*; as,  *see*,  *sigh*.

151. In regard to the circle *s*, it is so small that it would be impossible to distinguish places of vowels if they were written against it; it is therefore a rule that no vowel character has reference to this circle *s*, but only to the consonant to which the *s* is attached; thus, in  *p*, the *s* is the first letter in the word; the *i* precedes the consonant, and is therefore the second letter, and *t* is the third; hence the word is *sight*; and similarly  *sought*,  *seem*,  *psalm*. In  the vowel follows the consonant, and consequently is to be read after it, *s-t-i, sty*.





152. To preserve uniformity, the same rules are extended to the loops *st* and *str*, which will hence not admit of receiving a vowel; and the vowel must be always written before or after the consonant to which they are joined.

153. The repetition of *s* (n. 112) generally occurs with the vowel No. 1, between. In reading, it may therefore be assumed, that the large circle represents the syllable *sis* or *siz* or *ziz*.

154. To express the vowel No. 2 between *s-s*, a dot must be made in the centre; thus,  *necessity*: the other simple vowels are of very rare occurrence between *s-s*. A diphthong may occasionally be inserted in a large circle; as,  *precisely*,  *persuasive*. Here there can be no distinction made between *we*, *wa*, and *wah*, &c.

155. A word that contains no other consonants than *s, z*, must be written with the stroke and the circle, or the circle and the stroke, as it may be convenient. It will be well to keep the form  for *s, s*, and  for *s, z*. The former may then be vocalized into *cease*, *sauce*, *Swiss*, &c., and the latter into *says*, *size*, *sues*, &c.

156. (z) When the circle *z* is written by itself for the grammalogues *is*, *as*, it should be struck round in the way that the hands of a clock move with reference to the spectator. If the pupil will make half a dozen circles in this way, and then the same number in the reverse manner, as the letter *o* is written, he will find the former to be the more expeditious method.

157. Words that end in *z* may be written with a *light* circle as though they ended with *s*, because it is sometimes troublesome to attach a *heavy* circle: thus, in ordinary writing,  may be considered a legitimate form for *tease*, though  is the proper way of writing it. Sometimes the thickening of the circle is necessary to prevent ambiguity; as in the sentences  *the laws of a kingdom*, and  *the loss of a kingdom*: or the heavy stroke *z* may be written when there is any danger of such confusion.

158. (t) The rule of adding *t* to light consonants, and *d* to heavy ones, by shortening the phonograph to half its usual length, may be extended so as to include the adding of *t* to a URAVX

letter, and *d* to a LIGHT one. Thus, \neg may be written for *could*, \neg for *get*, \neg for *third*, &c. It should be repeated that these convenient "licences" are not for *learners*, who will best promote their own advancement by keeping to plain and almost unabridged phonetic writing for a month or two. They should write the above words thus, $\neg \neg \neg$

159. (*vr*) The hook of *vr* may be omitted, because the plain stroke \neg is not required for any other purpose. As this double consonant is of rather frequent occurrence, the saving of the time necessary for writing the hook becomes of importance. The hooked *vr* is used as a logogram for *very*, and the plain stroke for *every*. The half of this unhooked *vr* does not add *d*, as the sign is previously appropriated to *rd*.

VOCALIZATION OF MONOSYLLABLES.

160. The reader will doubtless have already observed that a vowel coming between two stroke consonants, may be placed to either; thus, \neg *pa-t*, or \neg *p-at* is *pat*. It would be well if the positions and forms of the phonographs were such as always to allow us to write *full* vowels to the first consonant, and *stopped* vowels to the second consonant, but this is impossible on account of the circle *s*, the hook *n*, and in some other cases. To insure uniformity of practice among phonographers, it is necessary that some rules be laid down on this subject. The following are found to secure the highest balance of advantages.

161. First-place vowels are written after the first consonant; as, \neg *peer*, \neg *right*, because in this position there is always sufficient room for the vowel, but in some words there is not space enough for a first-place vowel to be put before the second consonant, as in the example *right*, just given. Moreover, the non-observance of the rule would in some words lead to error; thus, if *pit* were written \neg it might be read as *apt*.

162. Second-place vowels are written either after the first consonant, or before the second; as, \neg or \neg *pair*, \neg or

get ; because there is, in either position, space enough for writing the vowel ⁽¹⁶²⁾

163. A third-place vowel is always written before the second consonant, as \searrow *par*, \swarrow *couch* ; because there is not at all times room to place it after the first consonant, as in the example *couch*, where the *ou* could not be conveniently placed after the *h*. Here, too, error might arise from neglect of the rule ; *man*, written thus, \sim , might be read as *m, n, e*. The third-place vowel-circle may also be put before the second consonant ; as \circ *Charles*, \sim *Parliament*.

164. The vowel *o*, No. 6, may be placed either to the first or to the second consonant, as the writer finds it convenient ; thus, \swarrow *pore*, \searrow *rope*.

VOCALIZATION OF POLYSYLLABLES.

165. When a word consists of more than one syllable, let the vowels, as far as is practicable, be written to the consonants in the order in which they would be placed to them in syllabizing ; thus, \searrow in preference to \swarrow *beauty*. It is *not* always practicable to carry out this rule, as when the circle *s* occurs, or the consonants make a very acute angle ; thus, \circ *satisfy*, \swarrow *truly*.

166. After a half-sized consonant, or a final hook, circle, or loop, the first vowel, *e*, when terminating a word, may be written by a full-sized dot at the end ; as, \circ *pretty*, \circ *funny*, \circ *pansy*.

167. If two vowels come between two consonants, give one to each ; as \swarrow *diary*, \searrow *real*. Two vowels after a half-sized letter, must both be read before the added *t* or *d* ; as \circ *diet*.

168. When two vowels commence a word, place the first at a greater distance from the consonant than the second ; as, \swarrow *iota* : if two vowels end a word, put the first close to the consonant, and

(162.) There being, at all times, a choice of two positions with respect to *second-place* vowels, we may turn them to account by placing *full* vowels after the first consonant, and *stopped* ones before the second : the quality of the vowel will then be determined by its *position*, if it should *not* be indicated by its *size*.

the second at a little distance ; as, I^{I} -*idea*. This rule is applicable when the circle *s* is used ; thus, Z^{Z} *zoology*, I^{I} *ideas*.

160. The consonant outlines \bigcirc \bigcirc will at any time be recognized by the practised phonographer as *also* and *always*, without the insertion of the vowels, because no other common words take the same forms. The same may be said of many other consonant outlines of words.

GRAMMALOGUES.





170. In addition to the 100 grammalogues given n. 131, and which the pupil need not attempt to commit to memory at first, but adopt by degrees as he requires them, there are a few words which do not differ from vowels. The phonographs for these vowels will, as a matter of course, be written for such words ; they are, a *a*, awe , I *I*, O *O*, we , way wee , woo , ye , yea , you ; second-place vowels, as, *a*, *way*, &c., being brought down to the line, in order that they may not be mistaken for first-place vowels, which are written above. To prevent confusion between second and third-place vowels, used as logograms ;—when the second-place vowel is thus employed, the third-place vowel is not ; and when the third is used, the second is not. When a second-place vowel is written on the line, and it is required to write a third-place vowel, it should be placed *below* the line. The only instance of this kind in English is the interjection *ah* ! which must be written as a large dot below the line.⁽¹⁷⁰⁾







171. If any other word is pronounced like a grammalogue, the same letter will represent both ; thus, no signifying *no*, will also represent *know* ; the will be both *their* and *there*, &c. Occasionally in the lists of logograms and grammalogues, n. 131, 132, a word is printed with a hyphen ; thus, *give-n* ; or with a double letter ; thus, *important* ; to intimate that the logogram represents both *give* and *given*, *important* and *importance*. These words, being nearly alike in sound, and yet of different parts of speech,

(170.) When vowels are written for the purpose of indicating their *sound*, they should be placed on the left side of the phonograph *f*.

or otherwise incapable of being taken the one for the other, cause neither difficulty nor ambiguity to the reader.



172. The vowels *au*, *uh*, *oo*, used as logograms, lean to the left for one word, and to the right for another. See n. 131, 1st column.



173. The horizontal and half-sized consonants are written ABOVE the line for words that contain first-place vowels; as,  *me*,  *God*; and ON the line for words that contain either second or third place vowels; as,  *may*,  *good*. When a grammalogue consists of two or more syllables, it is the vowel in the accented syllable that determines its place.⁽¹⁷²⁾


174. Phonographers who wish to become reporters, should, from the commencement, cherish reporting habits. In following a rapid speaker, it is impossible to insert many vowels. If, then, we can in some cases, by a difference in the position of the consonant skeleton, *indicate* the vowel that is to be read in the word, it will greatly facilitate the reading of the report. One of the most important aids in this respect will be found in extending the principle just laid down, to the skeletons of all words that do not fill the whole depth of the space occupied by the writing; thus,  *climb*,  *meet*,  *pride*,  *claim*,  *met*,  *proud*. These words would be understood if the vowels were omitted. All words that contain only horizontal letters, or one or more horizontal letters, with not more than one perpendicular or sloping half-sized consonant, come under this rule.


(173.) *Cannot*, *objection*, *remark*, and *without*, are the only exceptions to this rule. *Cannot* is placed above the line, to keep it distinct from *can*; for, though the logograms for these words are of different lengths, this cannot always be depended on in swift writing. *Objection* is placed above the line, that it may agree with *object*, represented by *kt* in the same position, and which is allowed to stand for *object* (noun), and *object* (verb). *Remark* cannot be placed upon the line, because of *more*; there is, too, a convenience in having it above the line, where it may be completed by means of the upward *r* and *k*. *Without* cannot go upon the line, because the place is occupied with a more useful word, *that*.



It is easy to distinguish *two* places with regard to horizontal and half-sized letters, but *three* positions—two above the line, and one on the line—would *not* be distinguishable, particularly when no lines are ruled. It is on this account that words containing second-place vowels are written upon the line, instead of being placed a little above, that is, half way between the line and the position of a first-place vowel. The reason for classing them thus, 1.—2, 3, and not 1, 2,—3, is this:—there are more words containing first-place vowels than there are containing either second or third-place vowels.

175. We have met with but two exceptions to the rule n. 174. *Any* should be written *above* the line, although its accented vowel is No. 2, in order that when the vowels are omitted, it may not be mistaken for *no*, a word of opposite meaning, and represented by *n* on the line. *Men* and *man* may be distinguished thus,  

176. The grammalogues *and*, *is*, *as*, *were*, may be aspirated thus, .. *hand*, .. *his*, .. *has*, .. *where*; but the aspirate dot may be omitted in *his* and *has* without occasioning ambiguity. The plural of *hand* must be , or  *hands*.



177. When a logogram represents a verb in the present tense, the past tense, if formed regularly by the addition of *t* or *d*, may be expressed by the same letter; as  *represent* and *represented*. The context will determine the time of the action: if necessary, a separate *t* or *d* may be added for the past tense.


178. The same logogram may be used for the adjective and adverb, when the latter is derived from the former by affixing *ly*; thus,  *general*, and *generally*.

179. The plural of a grammalogue may be written by merely adding the circle *s*; thus,  *good*,  *goods*.




180. The hook *shn* may be added to the logogram *bl* (public), to represent *publication*.




PREFIXES.



181. The prefix *COM* or *CON*, the most frequent in the language, is written by a light dot at the commencement of a word; thus,  *comply*,  *content*.




182. For *ACCOM*, write a heavy dot; thus,  *accomplished*.




183. A few other prefixes of frequent occurrence, are denoted, each by one of its letters, which should be written near to the following part of the word, but not joined; they are:




INCOM, *INCON*  written above the line; as,  *incomplete*,  *inconstant*.



RECOM, *RECON*, *RECOG* ; as,  *recommend*,  *recognize*.

UNCOM, *UNCON*  written on the line; as,  *unconfinned*.




CIRCUM  placed at the commencement of the next consonant ; as,  *circumscribe*,  *circumstance*.




INTER, INTRO  in any position near the following letter ; as,  *interview*,  *introduction*.





MAGNA, MAGNI  written above the other part of the word ; as,  *magnanimous*,  *magnify*.



SELF  written at the side of the next consonant ; as  *selfish*. Write this circle twice as large as the vowel circle (n. 61).




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




184. The participial termination ING, (the most frequent in the language, except *-tion*), is expressed by a final light dot ; thus,  *trying*,  *meaning*,  *cleaning*.








185. After *p*, *b*, and the downward *l*, it is more convenient to join the consonant *ng*, than to take off the pen and make a dot ; thus,  *spring*,  *being* ; or, without the vowels, 



186. The plural INGS is written by  ; as,  *meanings*,  *workings* ; or by two light dots ; as,  *meanings*.







187. Final *e* is occasionally expressed by writing the vowel at the end of the word ; thus,  *faculty*,  *agency*. See n. 166.

188. For the plural, write the circle *s* instead of a dot ; as  *faculties* ; except it is more convenient to use the double *s* circle ; as  rather than  *agencies*.

189. The following affixes are expressed by disjoined letters :—
LY  ; as,  *finely*,  *patiently*. Except after a final hook, it will generally be more convenient to join the *l*, and add the vowel or not at pleasure ; as,  *namely*,  *lovely*.

SELF  ; as  *thysself*,  *myself*,  or  *himself*. For SELVES write a large circle ; as,  *yourselves*,  *themselves*.

190. It is allowable to use a prefix or affix that is *similar* in sound to one of the foregoing ; as  *enterprise*,  *incumbent*.

191. A grammalogue may be used as a prefix or affix ; thus,  *advantageous*,  *hereafter*,  *therefore*. In the useful words *understand*, *understood*, the *nd*, signifying *under*, may, for convenience, be joined ; as  *understand*,  *understood*. *N* and *ng* may also be joined thus,  for *anything*.

PHRASEOGRAPHY.


















192. To promote expedition in writing, the advanced phonographer may join two or more words together, and thus sometimes express a phrase without removing the pen. The following examples will show how other useful combinations may be formed on the same principle, which is to express the leading consonants of those words which most frequently occur together:—




are not	I have	should do
as far	I have been	should have
as far as	I have done	should not
as good as	I have had	that is
as great as	I have not	there are
as soon as	if it	there are not
as soon as possible	if it had not	this is
	it is	to be
as well as	it is but	to do
at the same time	it is not	to have
	it is said	we are
could be	it would	we were
could not	it would be	with which it is
could not be	may be	with which it is not
for instance	must be	
have been done	must have	which it may
have been made	must not	which it would have
I am	must not be	been
I am not	ought to be	you are
I do	should be	you will

OBSERVATIONS ON THE PRECEDING LIST OF
PHRASES.





193. (*Have been made.*) The hook of *been* and *done* may be omitted when it is inconvenient to write it; but as a general rule it is better to express it, in order to distinguish *been* from *be*, and *done* from *do* and *had*.

(*I.*) In attaching *I* to any word, write either the first stroke of the phonograph downwards, or the second stroke upwards. A distinction will thus be made between *I am* and *which it may*.

Now may be contracted to  and *new* to , which forms admit of the remaining part of the vowel being added. It is only for the sake of cherishing reporting habits that this mode of writing the words is recommended, because in the second style   might easily be written. But in reporting when the vowels are omitted,  would stand for   , and it becomes important to have some means of readily distinguishing them: hence we write   , and in order to cultivate reporting habits in common Phonography, we admit these forms into the second style, seeing they can be filled up thus,   . Indeed, most of the phrases here given may be vocalized; thus,  *as well as*;  *I do*;  *must not be*, &c.

194. In uniting a vowel logogram to a consonant, the consonant must be placed in the situation of the vowel. See *I do* and *should do*. *I may*, and *I may not*, will, therefore, have the same outline, and be in the same position as *I am*, and *I am not*. This cannot be avoided, for if the vowel sign were brought down to the line, thus,  for one of these phrases, in order to distinguish it from the other, it would usurp the place of the phrases *but may* and *but me*. *I may*, and *I may not*, may be written in the same way as *I am*, and *I am not*, and the vowel added in the former case; the latter, being the more useful phrases, may be allowed to be written *without* the vowel. When two consonant logograms are joined, let the first determine the position; thus,  *can be*;  *cannot be*.

STOPS, &c.

195. Stops may be written in the usual way, except the period, for which write a small cross (x). The following notes of affection will be useful:—{ ? Interrogation; as, { How are you ?
 ! Exclamation; (! might be mistaken for *doing*.) { Laughter.
 : Grief. The accent is indicated by making a short fine line close to the vowel, and parallel to the consonant; it may be struck through those vowels which are written at right angles to the consonant; thus,  *experience*,  *balloon*,  *queenly*. Mark emphatic words and phrases as in long hand manuscript, by drawing one, two, or more lines underneath; a single line under a single word must be made wave-like to prevent its being mistaken for the consonant *k*. A capital letter is indicated by writing two short lines under the beginning of a word; as,  meaning "The *Times*" newspaper; but this will hardly be necessary, except when writing for the press. Write Arabic numerals, as usual, or express the words in Phonography: this is always best for *one* and *two*.⁽¹⁹⁵⁾

(195). In ordinary writing, it is not necessary to mark the position of the accent, but it is important to have some means of doing so when required. The full vowels, for example, represent either the long or short vowels, according as they are accented or not. The final vowels in *Sophy*, *Sunday*, *idea*, *negro*, *cuckoo*, only differ from the vowels in *feet*, *mate*, *cur*, *bone*, *fool*, in being unaccented. The final vowel in *Sophy* must not be written with a light dot, for a light dot only represents a stopped vowel—that is, a peculiar modification of the short vowel produced by a subsequent consonant, and, therefore, not able to exist without some consonant following. See n. 11, note 5, n. 43, 135. It is very important that learners should remember that the stopped vowel sign can only be used when a consonant follows it in the same syllable.

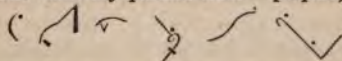
EXERCISES IN PHONOGRAPHY.

196. PSALM 23.

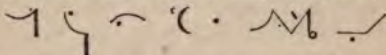
Written in the First Style of Phonography.^(196.)

1

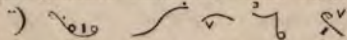
The Lord my pasture shall prepare,



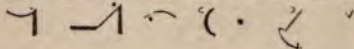
And feed me with a shepherd's care;



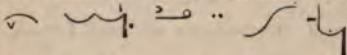
His presence shall my wants supply,



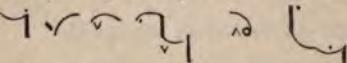
And guard me with a watchful eye;



My noon-day walks he shall attend,



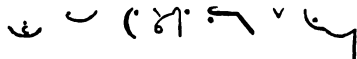
And all my midnight hours defend.



(196.) In this style, every word is expressed as it would be in Phonetic Long Hand; no contractions are employed which present the slightest ambiguity, or which do not admit of being completely filled up. This style consists of the simple and compound vowels; the single consonants, including the two forms of *s* and *r*, and the aspirate dot; also the *pl*, *pr*, *pn*, *spr*, *pns* series of double and treble consonants, and the vocalization of the *pl* and *pr* series by the circle, and the stroke through the stem of one of these letters. The *psh* series of consonants is not admitted. The half sized letters are exclu-

2.

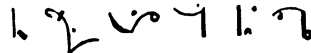
When in the sultry glebe I faint,



Or on the thirsty mountains pant;



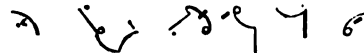
To fertile vales and dewy meads,



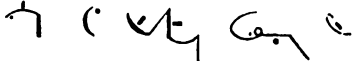
My weary, wandering steps he leads;



Where peaceful rivers, soft and slow,



Amid the verdant landscape flow.

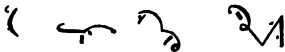


3.

Though in the paths of death I tread,



With gloomy horrors overspread;

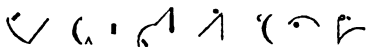


ded in consequence of the ambiguity occasioned by its being left uncertain, in some cases, whether *t* or *d* be added. Of course, this style will be very seldom used, but it should be well understood, as it may be at times necessary to use it in preparing works for the press, in order to indicate a correct mode of spelling and printing to the printer; Phonetic Long Hand might also be employed for this purpose, but it cannot be written above half as fast as Phonography.

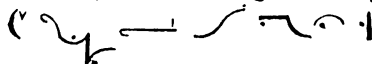
My steadfast heart shall fear no ill,



For thou, O Lord, art with me still;



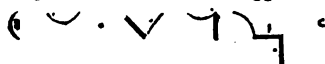
Thy friendly crook shall give me aid,



And guide me through the dreadful shade.



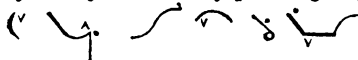
Though in a bare and rugged way,



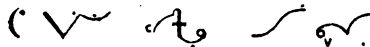
Through devious lonely wilds I stray,



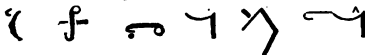
Thy bounty shall my pains beguile;



The barren wilderness shall smile



With sudden greens and herbage crowned,



And streams shall murmur all around.



• 4 1 • 6 0 7 8 9 • 10 :

$\theta \cdot \gamma \cdot s \circ \sigma, -V \cup \eta:$

• / • • ~ 1. 4 7 2 x

10. $\sim, \setminus, \cdot, \cap, (, \subseteq, \equiv, \cup, \emptyset$.

[illegible]

11 \sim \vee \wedge \circ \vee \sim \sim \therefore \sim

ॐ नमो भगवते वासुदेवाय ॥ १२ ॥

0. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

13 . 7 \ (^ { \circ } \approx \gamma) , \quad \angle \text{ } \text{ } \text{ } ;

$\frac{1}{n} \sum_{j=1}^n \log p_j$

جسٹس ایف ایچ ایچ

14. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839.

$\frac{1}{2} \sqrt{\frac{2}{\pi}} \left(\frac{1}{2} \sqrt{\frac{2}{\pi}} \right) = \frac{1}{4} \sqrt{\frac{2}{\pi}}$

 $\sqrt{N} \times$

198. THE INQUIRY.

Written with all the Grammalogues. See n. 131.

1.

٢ — ٠ ٦ ٥ ,

٢ ٥ ٢ ٦ ٦ ,

٥ | ٠ — ٦ ٦

٠ ٦ ٦ ٦ — ٦

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٦ ٦ — ٦ ٦ ,

٠ ٦ ٦ ٦ . ٦ ,

٠ ٦ ٦ — ٦ ?

٠ ٦ ٦ ٦ . ٦ ٦ ,

٠ ٦ ٦ , ٠ | ٦ , ٦ ٦

2.

٢ — ٦ ٦ ٦ ,

٦ ٦ ٦ — ٦ ,

199. GEMS OF WISDOM.

1 | ٥ \ . ٥ ' ٥ ٥ \ . ٥ ' ٥ ;
 | ٥ ' ٥ , . ٥ ٥ | ٥ ٥ ٥ ٥ ' ٥ ٥ ,
 \ ٥ ٥ ٥ ٥ ' ٥ , | ٥ ٥ ٥ ٥ ' ٥ x
 2 ٥ ٥ ٥ ٥ \ ٥ , . ٥ ٥ (\ ٥ ٥ ;
 | ٥ ٥ \ ٥ ٥ , | ٥ ٥ ٥ ٥ / ٥ ٥
 ٥ ٥ \ ٥ , | ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ x
 3 ٥ ٥ , ٥ ٥ ٥ ٥ \ ٥ ٥ , / ٥ ٥
 \ ٥ ٥ ٥ ٥ , ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ x
 4 ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ x
 \ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ x
 5 ٥ ٥ ٥ ٥ ٥ ٥ , ٥ ٥ ٥ ٥ ٥ ٥ ٥ x
 6 ٥ ٥ ٥ ٥ , ٥ ٥ ٥ ٥ ٥ ٥ , . ٥
 ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ٥ ,
 ٥ ٥ ٥ ٥ ٥ ٥ x

THE
END

APPENDIX

TO THE FIRST STYLE OF PHONOGRAPHY.

BY









A. J. ELLIS, B.A.; F.C.P.S.; TRIN. COLL. CAM.





ON A COMPLETE PHONOGRAPHIC ALPHABET.

In the preceding pages, so much of the system of Phonography has been developed, as will suffice for the phonetic representation of any English word whatever. But this is not enough. It is frequently found necessary to introduce passages from the works of authors, phrases from foreign languages, names of foreign countries, persons, etc., into English discourse; and therefore into English writing. Now the number of sounds that enter into the composition of the English language is so great, that the introduction of only a few additional Phonographic signs will enable us to represent the true pronunciation of any language whatever. It is the object of this Appendix to supply such additional characters, and in order that the relation in which the new signs here introduced, stand to those with which the Reader is already familiar, may be more easily comprehended, we have arranged the phonographs for both the English and foreign sounds in "A Complete Phonographic Alphabet," as contained in the opposite table. We do not pretend to have taken into account ALL the sounds which exist in spoken language, but we believe that there will be found but few recognized vowels, or consonants, for which characters have not been supplied in this Alphabet. For particular information upon the nature of these sounds, reference may be made to "The Alphabet of Nature" (a treatise upon Phonetics, published in the *Phonotypic Journal* during the years 1844-5).

REMARKS ON THE COMPLETE PHONOGRAPHIC ALPHABET.

I. VOWEL SYSTEM. 1. The vowels 1—7 have been already mentioned in the body of the work; 8, 9, are to be written on the








same plan as 6, but in the first and third places respectively. The double dots 10, 11, 12, are also to be written *parallel* to the letter; they will thus be distinguishable from the aspirated vowels which should be written *perpendicular* to their consonant at the point of application; thus  *hand*;  *âne* (F. ass);  *hat*;  *hâte* (F. haste). By placing the dot *below* 13, and the *w & y* series of 10—13, we also prevent any confusion with the aspirate. No. 10 is peculiar to the Slavonic languages. The stopped sound of 11 differs so slightly from that of 2, that it will not be generally found necessary to distinguish them. The stopped sound of 12 supplies the place of the stopped sound of 3 in all foreign languages; 3 stopped, may therefore always be used for 12 stopped, except where it is essentially necessary to point out the difference of pronunciation, which is very slight. No. 13 full and stopped replaces No. 4 full and stopped, in Italian; hence when only writing that language it will be perfectly admissible to substitute 4 for 13. Such forms have been assigned to these characters 10—13, that if the shorter sign be made use of, in accordance with these suggestions,* it may be afterwards completed by the simple addition of a light dot. It may be remarked that the sounds 10—12 are frequently heard in English where the attempt is made to pronounce 1—3 before *r*, and that those persons who object to write 1—3 in this case, may if they please write 10—12 instead, thus  (often inaccurately pronounced  on account of the thickening of the vowel) *spirit*;  *vary*,  *farther*.









2. We lay no stress upon the arrangement of the nasal sounds 14—18, but we believe that no nasal sound occurring in French, Portuguese or Polish has been omitted. The principle of symbolization which we have adopted is to change the vowel sign, and retain the *n*, by which means we have secured an important similarity in skeleton forms for all the languages derived from the Latin, thus  *vain*,  *vain* (F. *vain*);  *infant*;  *enfante*, (F. *gives birth to an infant*); etc. We have thus avoided expressing an opinion as to what the vowel

* Which have been carried out in the "Examples"






so modified, by being pronounced through the nose, *really is*; a point which is much contested.


3. The series 19—27 are diphthongs or double vowels formed by affixing 1 or 7 to some other simple vowel. Those termed "broad" and placed in the first column, make the component sounds more evident to the ear than those called "slender." No. 20, slender, is precisely the sound which is so frequently given by English speakers to 2, full, especially at the termination of words, and 23 is the diphthong which is by provincial speakers substituted for 6. The two figures inclosed in a parenthesis and placed after each of the phonographs for 19—27, shew the composition of the diphthong. There is some difference of opinion respecting the composition of the slender diphthongs 19 & 24, many persons considering 5 to be the first element of each instead of 3. If we remember that it is usual in speaking English to substitute unaccented 5 for unaccented 3, we may perhaps obtain a clue to this diversity of opinion.







II. CONSONANTS. 1. In using the letters    with final hooks, it will not always be convenient, nor is it necessary, to be very exact in making the loop slope in the precise direction assigned to it in the table; thus we may write  *nicht* (G. *not*),  *machen* (G. *make*), instead of the correct but extremely inconvenient forms,   *


2. The second sign for *sh* is one which will be very useful in writing German, in which language *sh* (or, as the Germans write it, *sch*) is nearly as frequent as *s* in English. Words commencing with *st*, *sp*, as *stehen* (stand), *spielen* (play), *sprechen* (speak), are in the greatest part of Germany pronounced   while in other parts it is insisted that the correct pronunciation is   respectively; there is therefore a manifest advantage in being able to write them thus   in the former case, so that the skeleton form nearly resembles that in the latter. The words  

* Such forms, however, have, for greater clearness, been generally adopted in the following "Examples."

 *schwimmen* (swim), *schwester* (sister), and *schämen* (shame), show how this *hooked circle*, is used at the beginning, and  *gestehen* (confess), *verstehen* (understand), *versprechen* (promise), how it is to be employed in the middle of a word. Care must be taken not to let the *initial* hook of the hooked circle assume the appearance of a *final* hook belonging to the preceding consonant, so that it will be sometimes convenient to convert the hook into a back stroke, thus  *bestehen* (consist), which is better than either  or ; such cases will be found of rare occurrence. The pronunciation *st*, *sp*, which is that of the North of Germany, and is favoured by the recognized High German orthography, is of course by far the most convenient, and is therefore recommended for Phonography.

3. The heavy  representing the Welsh *ll* is best struck downwards.

4. As it is convenient to have two signs for *s*, two for *r*, and two for *sh*, so it will be found of great use in the Asiatic languages to have a second form for the aspirate, which it is frequently necessary to express as a consonant; *e.g.*, when a vowel is followed by the aspirate at the conclusion of a word, thus  *Shah* (*Persian, king*). The form which we have assigned to this second character for the aspirate is similar to those for the strengthened consonants, consisting of one of the simple letters with a small semicircle (like one of the forms for the *y* or *w* series of vowels) attached to its termination. This hook may, both for this aspirate and the strengthened consonants, be turned in whatever way is found convenient at the moment, or is necessary to prevent ambiguity; thus  *qūmī* (*Hebrew; my rising*) is easier to write than , and should therefore be used; while  would be taken for , hence  must be employed in such cases.



5. The strong consonants are a species of *emphatic* pronunciation of the simple characters from which their forms are derived, with these exceptions;  is a violent aspiration which seems to





come from the lungs themselves, { being from the throat; while — is a kind of *gargling*; and / (struck upwards) a compression of the throat, similar to the action necessary for *bleating*. The letter ʏ represents the sound which, in Italian and most foreign languages, replaces the slightly trilled English *r*. There will be no occasion to make use of this character in writing foreign languages, except where great stress is intended to be laid on the difference between the English and foreign pronunciations of this trill.*

6. When a vowel of the *y* series follows a consonant, it modifies it in a peculiar manner, and in some languages the modified sound is retained, *even when no vowel follows*. In this case the consonant is said to be *weakened*. We represent this effect by drawing a *wavy* line through the consonant, and this line may be considered as a kind of *y* without any vowel after it, for which it has not been thought necessary to supply any separate phonograph. As it is a vicious, but common habit in English to omit the *r* entirely when not followed by a vowel, so it is an equally vicious and common custom with Frenchmen of the present day to omit the *l* entirely, when weakened in the manner just pointed out, and (when a vowel follows) substitute the modified sound of No. 1, known as *y*; thus they say, ʏ *ail* (garlick), ʏ *aillard* (glance), ʏ *fille* (girl), ʏ *billard* (billiards), ʏ *veille* (eve), ʏ *vieille* (old woman), for ʏ ʏ ʏ ʏ ʏ ʏ respectively. As this pronunciation is confessedly erroneous, it ought not to influence orthography.

7. In Italian, Polish, Arabic, and several other languages, and occasionally in English, a consonant is really doubled (or *di-nounced*) to the ear. In such cases the natural course to pursue is to write the consonant twice. But this would be often found exceedingly inconvenient. From the infrequency, indeed, with which real double consonants occur in English, we may always write them at length in that language, but it is necessary to have some other means of representing them in languages where they are of

* It has consequently never been employed in the "Examples."

constant occurrence. The best mode appears to be to draw a fine line perpendicular to the consonant which has to be doubled, and through the centre of its stem, thus  for  *mille* (Ital. thousand). When the consonant thus crossed is compounded, that is a single symbol representing two consonants, the reduplication only extends to the *first* of the two consonants, as

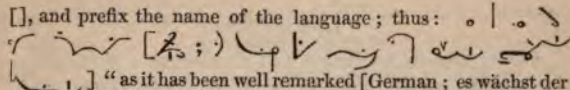

 for  *accetta* (Ital. accepts);  for  *mezzo* (Ital. middle).


The utility of this arrangement will be obvious from these two examples. This mode of doubling the first of two consonants represented by a single sign must not be applied to consonants with an *initial hook*, as the cross stroke would then represent the insertion of the vowel *5* stopped. A similar observation applies to the use of the *wavy* line to indicate a weakened letter.

Obs. 1. In the present work we have contented ourselves with giving an unabbreviated method of writing these foreign languages; only retaining the initial *l* & *r* hooks, which may be used with the compound consonants *pf*, *ts*, *dz*, *shch*, as well as with those to which they have been already applied in the *Manual*. The final hooking and halving of the consonant cannot be applied to foreign languages universally in the same sense as they have been applied for English; and, as our readers have already seen, the right hand final hook is appropriated to other purposes in the "Complete Alphabet." The final left hand hook and the halving of the consonant are therefore materials for forming a shorthand which may be applied to any signification which appears in any particular language. At some future time we may be enabled to give the beginnings of a short hand for German and

French, the two foreign languages most useful for an Englishman. It would be presumption for any one to think of *perfecting* a stenographic system for any language but his own.

Obs. 2. When foreign words are introduced into English phonographic writing, it is recommended, for the sake of avoiding any possibility of confusion (as from the different meanings assigned to the final hooks, etc.), to inclose them in brackets

[], and prefix the name of the language; thus: . . | . .  "as it has been well remarked [German; es wächst der Mensch mit seinen grösseren Zwecken]," (man himself groweth with his growing aims). If the name of the language be omitted, the square brackets will indicate that the passage is written according to the *Complete Alphabet*. Single words may be underdotted, thus The writer is recommended never to omit marking the use of the Complete Alphabet, as much confusion might otherwise arise, especially when words so written are employed in the midst of others not written in the first style. The reporter should abstain from using the characters for *pf*, *ts*, *dz*, and *sheh*, and may employ the form for the strengthened *k*  instead of *kh*, when he is not likely to confuse it with the Arabic letter to which it properly belongs, remembering on reading over his notes to substitute the proper form.

Obs. 3. In order to save great trouble and expense in printing, the Sanscrit, Greek, Polish, Russian, Persian, Arabic and Hebrew examples which follow, have been printed in Roman characters: the system of transcription adopted in these cases will be explained in another work. No difficulty will be experienced in decyphering it by any one acquainted with the original languages. In arranging the examples we have endeavoured to keep the families of languages together; thus Sanscrit takes the lead as the parent of the Indo-European tribe. 

Obs. 4. In order not to complicate the Phonographic writing, the position of the accent has not been marked, but as it is necessary for those who are ignorant of the languages to know where to lay the stress, an inverted period (in order not to interfere with other accentual marks) is placed after the accented syllable in the original, where the accent does *not* fall on the last syllable but one; excepting French (in which language no one syllable in a word is acknowledged as being more strongly accented than any other), and Sanscrit, for which we do not know the precise position it should occupy.

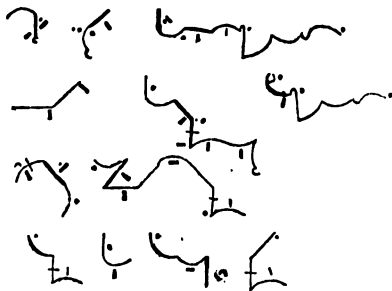
1.—SANSKRIT.

For the original, translation, and pronounciation of the following passage, we are indebted to Sir W. Jones, *Works*, vol. iii. pp. 295—301.

mūḍ'a jahihī d'anāgamatṛishṇāṇ
 kuru tenubudd'īmana: suvitṛishṇāṇ
 yallab'ase nijakarmopāttaṇ
 wittaṇ tena winodaya cittaṇ.

Translation.

Restrain, deluded *mortal*, thy thirst of acquiring wealth; excite an aversion *from it* in *thy* body, understanding, and inclination: with the riches which thou acquirest by thy own actions, with these gratify thy soul.



2.—ANCIENT GREEK.

The real pronunciation of this language is unknown, we therefore give the pronunciation now in use at Eton, and, as a specimen of modern Greek, the same passage as now pronounced at Athens. The accent is by the modern Greeks laid on those syllables in which an accented vowel occurs; the inverted period marks the Etonian accent.

Homer, *Iliad*, I. 43—49

hòs éphat' eukhóm'enos: toû d' ék'lus Phoibos Apóllôn:
 bê dé kat' Oulúmpoio karènôn khō'ómenos' kêr,
 tóks' òmoisin ékhôn, amphêreph'éa te pharétrên,
 éklagxan d' ár' oîstoî ep' òmôn khōóménoio,
 autoû kinēthentos: ho d' èie nukí eoikòs:
 hézet' épeit' apáneuthe neôn', metá d' íon héēke;
 deinè dé klaggè génet' arguréio bioío.

Translation.

Such was the old man's prayer, which reached to Phœbus Apollo,
 Who from the heights of Olympus descended, heartfelt indignant;
 High on his shoulders his bow he bore, and double-cased quiver.
 Fearfully clanged the darts on the back of the Godhead indignant
 Marking his terrible path, as he moved like a gathering darkness.
 Far from the ships he sat, and scattered his death-dealing arrows.
 Dread was the clang of the silver bow, as it sprang from its
 straining.

3.—MODERN GREEK.

Modern Athenian pronunciation of the same passage.

3.—MODERN GREEK.

; σὺν ἐμὲ καὶ ἐν ἡμῖν
 ; ἐν τῇ πόλει καὶ ἐν τῇ
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4.—LATIN.

As pronounced in *Germany*. The German pronunciation would be intelligible in any part of the continent, the Etonian pronunciation would be perfectly incomprehensible to a foreigner. Martial. lib. i. epig. 40.

Si quis erit, raros inter numerandus amicos,
Quales prisca fides, famaue novit anus:
Si quis Cecropiæ mad'idus Latîæque Minervæ
Artibus, et verâ simplicitate bonus:
Si quis erit recti custos, mirator honesti,
Et nihil arcano qui roget ore deos:
Si quis erit magnæ subnixus robore mentis,
Disperream, si non hic Decianus erit.

Translation.

If there be one 'midst rarest friends to count,
Such as old honour and past fame confessed;
One that hath sought the Greek and Latin fount
Of art; with simple-minded goodness blessed;
Lover of truth, and guardian of the right,
That shuns no witness to his honest prayer;
Whose brow with intellect is beaming bright;—
Such and no other is my Decian there.

5.—ITALIAN.

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APPENDIX.

6.—SPANISH.

Orthographía de la lengua Castellana, compuesta por la real Academia Española. Prólogo.

Si las lenguas se formassen de una vez y tuviesen en su principio toda la abundancia y perfeccion de que son capaces, cada nacion pudiera con facilidad haber arreglado su orthographía particular por medio de un sistema universal, fixo y perfecto ; pero casi todas las lenguas con el tiempo se han aumentado de muchas voces tomadas de distintos idiomas. De estas voces, unas se han mantenido con los caracteres propios de sus orígenes, y otras dexáron estos y tomaron los de la lengua que las adoptó. Las voces antiguas experimentáron tambien su mudanza, por haberse alterado su pronunciaci6n y escritura.

Translation.

Orthography of the Castilian Language, composed by the Royal Spanish Academy. Preface.

If languages had been formed at once, and had possessed at their commencement all the abundance and perfection of which they are capable, every nation could have easily arranged its own orthography upon a universal, fixed, and perfect system ; but almost all languages have been augmented in the course of time by many words borrowed from different idioms. Some of these words have retained their original forms, and others have assumed those of the language which has adopted them. Ancient words have also suffered a change, owing to the alteration of their pronunciation and orthography.

Note.—The reader will perceive that we have considered the Spanish *j*, or *x*, as equivalent to the strengthened Arabic *hā* (see *App.*, p. 4, last line.) Others suppose that it has the same sound as the German *ch* in *hoch*. The Spaniard, however, frequently softens it into the simple English aspirate, and as that sound does not otherwise occur in his language, this *j*, or *x*, may be, in most cases, very conveniently represented by the English sign of aspiration. (*System*, n. 43.)

6.—SPANISH.

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APPENDIX.

7.—PORTUGUESE.

Pr. Francisco Dias. *Analyse e Combinações philosophicas sobre a Elocução. Introdução.*

Hé o talento da palavra a mais nobre faculdade do ente racional como instrumento, com que não só expõe as suas ideas, mas até pinta os mais occultos sentimentos do espirito com rasgos tão vivos, e sublimes, que os faz passar aos corações mais izentos de interesse. Aquella Filosofia inata as coraçãõ do homem, que preside a todas as acções, que mais o elevaõ, foi quem formou os sinaes representativos das suas ideas simples e compostas.

Translation.

Pr. Francisco Dias. *Analysis and Philosophical Considerations on Elocution. Introduction.*

The talent of speech is the most noble faculty of a rational creature, as being the instrument by which he not only explains his ideas, but even depicts the most secret sentiments of the mind with such lively and sublime characters that he opens a passage for them to hearts most devoid of interest. That philosophy which is innate in man's heart, and presides at all the actions which most elevate him, was that which formed the representative symbols of his simple and compound ideas.

7.—PORTUGUESE.

[illegible]

8.—FRENCH.

C. F. Volney. L'Alphabet Européen appliqué aux langues Asiatiques. Chapitre 4.

Il est clair que cette diversité (des alphabets orientaux) est un obstacle matériel à la communication des esprits, par conséquent à la diffusion des connaissances, aux progrès de la civilisation: d'ailleurs elle subsiste sans aucun motif raisonnable: car si, comme il est de fait, le mécanisme de la parole est le même pour toutes ces nations, quelle utilité, quelle raison y a-t-il de le figurer par des systèmes si différents? Quel immense avantage pour l'espèce humaine, si de peuple à peuple, tous les individus pouvaient se communiquer par un même langage! Or, le premier pas vers ce but élevé, est un seul et même alphabet.

Translation.

C. F. Volney. The European Alphabet applied to Asiatic languages. Chapter 4.

It is evident that this diversity (of oriental alphabets) is a material obstacle to the communication of minds, and consequently to the diffusion of knowledge, and the progress of civilization; besides, it exists without any reasonable motive; for if, as is the fact, the mechanism of speech is the same for all these nations, what use or reason is there for representing it by such different systems? What an immense advantage it would be for mankind if all the individuals of different nations could communicate with each other in the same language. Now the first step towards this elevated aim is to have one and the same alphabet.

8.—FRENCH.

[illegible]

APPENDIX.

9.—GERMAN.

F. G. Klopstock. Von der Schreibung des Ungehörten.

In Blumenstücken werden Blumen, und weiter nichts gemahlt: Dem Künstler fiel es selber nicht im Traum ein, die Gerüche mit-mahlen zu wollen. Und gleichwohl sind es gemahlte Gerüche, was der von der Orthographie verlangt; der auch das Ungehörte geschrieben sehen will. Der Schreibende soll also deutlicher, als der Redende sein. Denn nur hierauf kann sich die sonderbare Forderung gründen. Aber warum denn deutlicher? Etwa deswegen, weil, wer liest, so oft er will, zurücklesen kann; der Hörende hingegen nur sehr selten fragen darf?

Translation.

F. G. Klopstock. On Writing what is not Heard.

In flower-pieces, flowers and nought else are painted. It never occurred to the artist, even in a dream, to paint the scents as well. And yet it is only painted scents which those require of orthography, who wish to see in writing what is not heard in speaking. The writer is then to be plainer than the speaker. For such can be the only reason for this singular requisition. But why plainer? Can it be, because the reader is able to turn back as often as he pleases, while the listener on the other hand, may only rarely put a question?

10.—DUTCH.

D. I. van Lennop. Opkomst, bloei en verval der Letteren.

Rampzalig het volk, dat, door een' toeval-ligen za-menloop van omstan'digheden, eerder met de weelde, dan met de lef'teren, bekend' wierd; aan 't welk brui'sende hart'sogten gretig het vergift' deden inzwelgen, zonder dat het tegengift' nog daar was. Vloek over der Europeërs, die aan zu vele vol'keren der onderscheidene verelddceelen de noodlottige voortbreng'selen hunnur weelde toedienden, eer zij hen door beschaving tot kennis, tot het regte gebruik' hunner geestvermogens hadden opgeleid.

Translation.

D. I. van Lennop. Rise, Prosperity and Decline of Learning.

Miserable were the people, that, by an accidental concurrence of circumstances, should become acquainted with luxury before learning, add to which, excited passions would greedily swallow the poison while the antidote was not yet prepared. Cursed are the Europeans, who furnished the fatal products of their luxury to so many people in different parts of the world, before they by civilization had brought them to knowledge, to the right use of their mental powers.

NOTE.—In German and Dutch the *w* is pronounced slightly different from the English *v*, see the explanation of *vh* in the "Alphabet of Nature." Those writers who wish to make the distinction may add a hook to the *v*, like that used for the strengthened letters.

11.—ENGLISH.

This is the natural place for an example of our own language, but as sufficient exemplifications have already been given in the course of the work, none need be furnished here.

10.—DUTCH.

[illegible]

12.—POLISH.*

Towarzystwo Pomocy Naukowej czuwając, ile mu środki jego pozwalają, nad wychowaniem dzieci Emigrantów Polskich, i mając przedewszystkiem na celu strzeżenie ich od zupełnego zcudzoziemczenia się, na co z położenia swojego są, narazone, —zważwszy pożytek jakiby mogła w tej mierze przynieść stosowna i dobra książka elementarna,—ogłasza konkurs do napisania takiej książki, pod tytułem: Szkoła Domowa.

Translation.

The Society of Literary Assistance, watching as far as its means allow, over the education of the children of Polish emigrants, and having as its principal object, the guarding of them from complete foreignism, to which their position exposes them,—considering the advantage which in this case a suitable and good elementary work would produce,—publishes [this notice of] a competition for the writing of such a book, under the title of "Domestic School."

* We must apologise to our readers for the introduction of this passage. Polish books are rare and difficult to procure, and we were therefore unable to obtain a correct account of the pronunciation of any other passage besides the one in the text.

12.—POLISH.

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13.—RUSSIAN.

Evangelie ot Luki. Glava Shest'.

Tak bud'te miloserdí, kak i Otets vash miloserd est'. Ne su'dite, i ne bud'ete sudímí; ne osuzhdaíte, i ne bud'ete osuzhdení; proshcaíte, i proshcení bud'ete. Davaíte, i dast'sya vam: méroyu do'broyu, utryacen'noyu, nagnetenn'noyu i perepolnen'noyu ots'tlyut vam v pazukhu; ibo kakoyu méroyu mérite ví, takoyu zhe otmérítsya i vam.

Translation.

Gospel according to Luke. Chap. 6, v. 36—38.

Be ye therefore merciful, as your Father also is merciful. Judge not, and ye shall not be judged: condemn not, and ye shall not be condemned: forgive, and ye shall be forgiven. Give, and it shall be given unto you; good measure, pressed down, and shaken together, and running over, shall men give into your bosom. For with the same measure that ye mete withal, it shall be measured to you again.

Handwritten musical notation on a page with a grid of 10 staves. The notation is a form of musical shorthand using various symbols like dots, lines, and curves. The page is numbered '10' in the top right corner.

14.—PERSIAN.

For the following passage, pronunciation and translation we are indebted to Sir W. Jones's Persian Grammar edited by Professor Lee, pp. 18. 231.

agar an turki shirāzi badast arad dili mārā
 bakhāli hindawish bakhaham samarquandu w bukhārārā
 bidih sāqi maī bāqī kih dar jannat nakhwāhi yāft
 kanāri abi ruknābādu w gulgashti muçallārā.

Translation.

If that (*Turk, marauding*) maid of Shirāz would bear my heart in
 (her) hand,

For her black mole I would give Samarkand and Bukhārā.

Give, cupbearer the remaining wine, for in paradise you will not
 find

The water banks of Ruknābād, nor the rosebuds of Musallā.

14.—PERSIAN.

15.—ARABIC.*

alquranu; sūrahū -lfātiḥahī; makkī'yatuṇ, sabou ayātiṇ. bismi
 -llahi -rrahmani -rrahimi. aluamdu lillahi rabbi -laālamina
 -rrahmani -rrahimi, māliki yawmi -ddini; iyyāka naʿbudu
 waiyyāka nastaʿīnu, ihdinā -ḥḥirāta -lmustaḡimna, ḥirāta -lladhina
 ancamta ʿalayhim ḡhayri -lmaḡhūbi ʿalayhim wulā -ddāllina.

Translation.

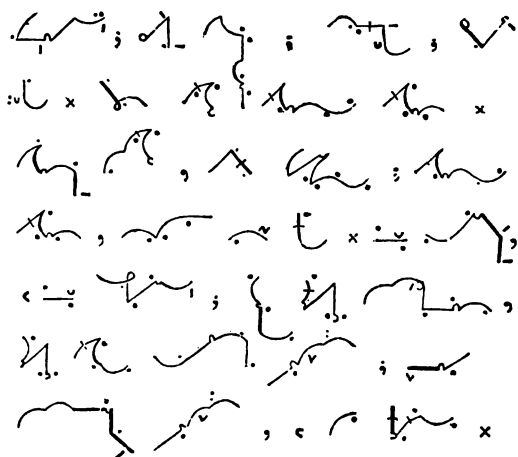
(From *Sale's* Koran.)

The Koran; section of the opening; revealed at Mecca; seven verses. In the name of the most merciful God. Praise be to God, the Lord of all creatures; the most merciful, the king of the day of judgment. Thee do we worship, and of thee do we beg assistance. Direct us in the right way, in the way of those to whom thou hast been gracious; not of those against whom thou art incensed, nor of those who go astray.

* The pronunciation here given is that known as "learned" or "Koranic;" it differs very much from the common spoken Arabic, in which the sounds assigned to the vowel characters (generally omitted in writing) are exceedingly capricious. The *Complete Alphabet* however will be found to furnish all the characters requisite for symbolizing any pronunciation of Arabic whatever.

When a word commences with a double or reduplicated letter in the phonographic transcription of this passage, (corresponding to a word commencing with a hyphen [-] in the original) it forms, when read, but one word with that next preceding, but it has been judged best to separate the words which are really distinct, as far as is usual in the *Neski*, or Arabic mode of writing.

15.—ARABIC.



16.—HEBREW.*

The following passage is quoted in Professor Lee's Hebrew Grammar, p. 28 (3rd edition) as containing all the letters of the Hebrew Alphabet.

çefanyoh, lokhæn hakû-li neum-yəhəwoh leyôm qûmî
leoad, ki mishpori leəcof gōyim, leqovsi mamlokhōth, lishpokh
çaləyhem raəmi, khəl hārōn apī, ki bəəah qinjōthi ləokhəl kol
hooreç.

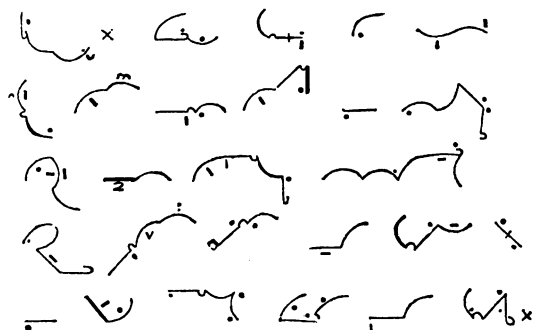
Translation.—(Word for word and in the same order.)

Zephaniah, Chap. 3, v. 8.

Wherefore expect-me, saith-Jehovah, onthedayof myrising
forprey, for (itis)myjudgment together people, tocollect king-
doms, topourout overthem mywrath, all(the) fireof myanger, for
withthefireof myzeal shallbeconsumed all-theseearth.

* The pronunciation is conjectural; the Portuguese Jews omit *o* at the beginning of a syllable and pronounce it *u* at the end of a syllable; they *a*'s'o substitute *kh* for *h*.

16.—HEBREW.



Concluding Remark.

Excluding the Ancient Greek, Latin and Hebrew, the true pronunciation of which languages is unknown, we have thus shewn the applicability of the present alphabet to 13 different languages; to these we might have added Hindūstāni and the other Indian dialects, Turkish, Magyar (or Hungarian), Bohemian and the remaining Slavonic languages, Flemish, Platt Deutch (S J), Swedish and Danish, and, we believe, Welsh, Gaelic and Irish. If in other languages there should be found some vowels and consonants, for which proper signs have not been here proposed, we do not doubt that it would be easy to invent additional characters upon the same principles as have guided us in the extensions made in this Appendix. A system of writing which possesses such powers of execution, and such capabilities of extension, as we have now shewn to be possessed by Phonography, is, we think, fairly entitled to be termed, as it claims to be, *universal*.

Dorking, 20 May, 1844.

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